

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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## THE LONDON MUSICAL SOCIETY.

President:  
H.R.H. Prince LEOPOLD, Duke of ALBANY, K.G.  
CONDUCTOR—MR. BARNBY.

ST. JAMES'S HALL, SATURDAY EVENING, MARCH 10, at 8.30. The Programme will include: STABAT MATER (for Soli, Chorus, and Orchestra), Anton Dvůřák (first time in England); Madame Howitz, Madame Isabel Fassett, Mr. Cummings, Mr. Frederic King. Concerto in A minor, E. Grieg; Solo Pianoforte, Herr Max Laistner. "Manfred," Schumann. Stalls and Balcony, Seven Shillings. Admission, Two Shillings. Tickets may be had of Messrs. Novello, Ewer and Co., 1, Berners Street, W.; the usual Agents; and of Mr. Austin, St. James's Hall.

HERR MAX LAISTNER will play A. GRIEG'S PIANOFORTE CONCERTO in A minor at the London Musical Society's Concert, on SATURDAY EVENING, March 10.

## BOW AND BROMLEY INSTITUTE CHOIR will perform, on TUESDAY, March 6, THE REDEMPTION

By CHAS. GOUNOD.

MISS ANNA WILLIAMS, MRS. BRADSHAW McKay,  
MR. SHAKESPEARE, MR. ARTHUR OSWALD,  
Full Orchestra of Fifty; Leader, Mr. W. FRYE PARKER.  
Organ, Mr. CARDEY.

Conductor, Mr. W. G. McNAUGHT, A.R.A.M.

All seats are sold. No money can be taken at the doors.

The Choir will perform THE MESSIAH on GOOD FRIDAY and THE CREATION on April 23.

STAMFORD HILL CONGREGATIONAL CHURCH.—MESSIAH, WEDNESDAY, March 21, at 7.30 p.m. Miss Mary Beare, Miss Eliza Thomas, Mr. Alfred Kenningham, and Mr. Thomas Kempton. Organist, Mr. Fountain Meen. Conductor, Mr. O. Notcutt. Admission, One Shilling. A few reserved seats, at 2s. each, to be obtained from the Secretary, Mr. R. Forsaith, 3, Lordship Terrace, Stoke Newington. Tickets to be obtained of Messrs. Novello, Ewer and Co., 80 & 81, Queen Street, E.C.; Messrs. Cramer and Co., Moorgate Street, City; Messrs. Agate and Pritchard, Church Street, Stoke Newington; Mr. Coventry, 400, Mare Street, Hackney; and Barr's Library, High Street, Stoke Newington.

HANDEL'S MESSIAH, on GOOD FRIDAY, 1883, will be given with full band and chorus—Conductor, Mr. G. Day Winter; Organist, Mr. Duncan Callow—at the Great Assembly Hall, Mile End Road, E., in aid of the Funds of the Tower Hamlets Mission. Ladies and gentlemen willing to assist as chorus-singers will oblige by sending name and address to Frederick G. Cole, Hon. Sec., 31, Mile End Road, E. Good altos and tenors especially wanted.

TO MUSICAL AMATEURS.—The ORPHEUS SOCIETY hold friendly meetings, bi-monthly, at the Athenæum, Camden Road, N., for the performance of VOCAL and INSTRUMENTAL MUSIC. The members contribute solos and also, if desirous, assist in concerted music. Concerts are given during the season. Ladies and gentlemen who may wish to take part in these musical gatherings are requested to apply to the Honorary Secretary, when full particulars will be given. Lovers of classical music are especially welcome. William J. Mawby, Hon. Sec., 6, Lorne Road, Finsbury Park, N.

MUSICAL ASSOCIATION, 27, Harley Street, W. On MONDAY, March 5, at 5 o'clock, JAMES TURPIN, Esq., Mus.B., Cantab., will read a Paper "On some Practical Bearings of the study of Acoustics upon Music as an Art."

JAMES HIGGS, Hon. Sec.

9, Torrington Square, W.C.

CECILIAN MUSICAL SOCIETY.—The SECOND CONCERT of the Season will take place at the NEW TOWN Hall, Mare Street, Hackney, on THURSDAY, March 1, 1883, at 8 o'clock. The programme will include A. C. Mackenzie's Cantata "The Bride" and a selection of part and miscellaneous music. Conductor, Signor A. de Baráthy. Tickets to be obtained of Messrs. Agate and Pritchard, 63, Gracechurch Street, E.C., and Church Street, Stoke Newington, N.; and of the Hon. Sec., Mr. D. M. Gane, St. James's Lodge, Clapton.

TWO LEADING BOYS WANTED for a Church in a northern suburb (two services on Sunday and weekly practice). Must possess good voices and have fair knowledge of church music. Salary, £6. Address, Musicius, 3, Mount Pleasant Villas, Upper Holloway, N.

FREE VACANCIES in a resident Country Choir for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

## MUSICAL COMPETITION.

PRIZE—FIVE GUINEAS.

The Council of the Hibernian Band of Hope Union hereby announce their intention to offer a Prize of £5 5s. for the most approved musical composition adapted to specially written verses by Mrs. Nannie Power O'Donoghue, copies of which may be had by sending stamped envelope to Hibernian Band of Hope Union Office, Lower Abbey Street, Dublin.

### CONDITIONS.

1. The music must not have been previously published, and the composition for which the prize shall be awarded to become the property of the Hibernian Band of Hope Union.
2. Pieces for Competition, together with Entrance Fee, should reach the Hibernian Band of Hope Union Office, Christian Union Buildings, Lower Abbey Street, Dublin, addressed to the Secretary, not later than Tuesday, May 15.
3. Each Composition to be signed with a motto; the name and address to be supplied in a sealed envelope, bearing the motto on the outside.
4. Entrance Fee, Five Shillings each.

It is intended to have the Prize Composition rendered at the next annual fete promoted by the Hibernian Band of Hope Union, to be held in June, 1883. The names of the Adjudicators will be announced in the Musical Times for April.

JAMES SEARSON, Secretary,  
Hibernian Band of Hope Union.

## NATIONAL EISTEDDFOD of WALES.

A PRIZE OF FIFTY POUNDS

is offered by the Committee for the Best Setting to Music (with Orchestral Accompaniments, Solo Parts, &c., and Full Chorus) of the Prize Libretto,

### THE CRUSADER,

written especially for the forthcoming meeting at Cardiff in August next.

The performance of the work not to exceed 40 minutes. Compositions to be sent in by May 15, 1883. Copies of the Libretto to be had on application to the Secretary, to whom the compositions must be posted.

DAVID EVANS, Secretary,  
Bank Chambers, Cardiff.

AMATEUR OPERATIC SOCIETY.—An experienced Conductor is forming a Society of Vocalists and Instrumentalists in London. For terms, &c., address, Q, Horn-castle's, 61, Cheapside.

ALTO WANTED for the Choir of Bedford Chapel, Bloomsbury. Stipend, £15. He must read fairly at sight. Address, the Organist, stating experience.

DERBY SCHOOL.—TWO CHORISTERSHIPS, each of the value of £40 per annum. Candidates must have good Treble Voices, and be able to read music. For further particulars, apply to W. L. Dodd, Esq., Choirmaster, The School, Derby.

WANTED a tall, active YOUNG WOMAN, to Train as Nurse. Treble singer preferred. Wages commence at £14, rising to £20, with board, &c., and uniform dresses. Apply to Superintendent, Bristol Lunatic Asylum, Stapleton.

CHORAL SCHOLARSHIP (TENOR VOICE), King's College, Cambridge.—There will be a competition for the above Scholarship, of the value of £90 a year for three years, on March 15, 1883. Candidates must be not more than twenty-five years of age. Besides proficiency in music, a knowledge of elementary classics and mathematics will be required. Testimonials as to character and musical ability should be sent on or before March 3, to the Senior Dean, King's College, Cambridge, from whom further information may be obtained.

TENOR SINGER WANTED (who can read music) for a large and handsome Church near Belgrave Square (not Ritualistic). As the congregation has to be worked up, and a Tenor Singer is only required for the two Sunday services, a small stipend is offered for the present. Address, L. M. N., Belgravia, at Bolton's Library, Knightsbridge, S.W.

YORK MINSTER.—There is a VACANCY in the Choir for a BASS (basso profundo). Salary, £35 per annum. Candidates should be communicants of the Church of England and well acquainted with Cathedral music. The railway expenses of those candidates who present themselves, possessing legitimate bass voices, will be defrayed. Apply, with copies of testimonials, on or before Friday, March 9, to W. H. Garland, Mus. Bac., Oxon., The Minster.

## PROFESSIONAL NOTICES.

**MRS. BELLAMY (Soprano).**

Oratorio and Ballad Concerts, 32, Hunter's Lane, Birmingham.

**MISS E. A. BLACKBURN (Soprano).**

For Oratorios, Concerts, &amp;c., 30, Woodview Terrace, Manningham, Yorks.

**MADAME NELLIE CAVE (Soprano).**

For Concerts, &amp;c., permanent address, 98, Barnsbury Road, N.

**MADAME CARINA CLELLAND (Soprano).**

For Concerts, Oratorios and Grand Opera, address, 15, Athol Road, Manningham, Bradford, Yorkshire.

**MISS MARIE COPE (Soprano).**

For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

**MISS COSFORD (Soprano).**

(Pupil of W. H. Cummings, Esq.)

For Oratorios, Concerts, &amp;c., address, 19, Maple Street, Northampton.

**MRS. CHARLES EDWARDS (Soprano).**

For Concerts, Oratorios, &amp;c., address, 60, High Holborn, W.

**MISS FARBSTEIN (Soprano).**Of the St. George's Hall and Covent Garden Promenade Concerts, London.  
Address, 20, Storey Street, Hull; or Mr. N. Vert, 52, New Bond Street, London.**MISS GINA FITZGERALD (Soprano).**

For Oratorios, Concerts, &amp;c., address, 73, Netherwood Road, West Kensington Park, W.

**MISS FUSSELLE (Soprano)**

(Pupil of Madame Sainton-Dolby)

Can now accept Engagements for Orchestral, Oratorio, or Ballad Concerts, 37, Harrington Square, Hampstead Road, N.W.

**MISS BESSIE HOLT, R.A.M. (Soprano)**

(Of the London, Manchester, and Newcastle Concerts).

Engaged: Rawtenstall, March 2; Bacup ("Judas Maccabæus"), March 8; Dewsbury (Ballad Concert), March 10; Burslem, March 13; Liverpool, March 17; Chapelton, Sheffield ("Judas Maccabæus"), March 19; Todmorden, March 23.  
Address, Rawtenstall, Manchester.**MISS LIZZIE HONEYBONE (Soprano).**

For Ballad and Oratorio Concerts. Address, Bridlesmith Gate, Nottingham.

**MISS CLARA MARNI, R.A.M. (Soprano).**

For Oratorios, Dinners, and Miscellaneous Concerts.

Address, 32, Stoke Newington Green, London, N.

**MISS EMILY MARSHALL (Soprano)**

(Late Pupil of W. H. Cummings, Esq., at the R.A.M.)

For Oratorios, Concerts, &amp;c., address, Newbegin, Malton, Yorkshire.

**MISS MARIE NEWSON (Classical Soprano).**

34, Grove Lane, Camberwell, S.E.

**MISS EMILY PAGET (Soprano)**

(R.A.M. Certificated and Medalist for Singing)

Is open to engagements for Oratorios, Concerts, &amp;c.

Address, 19, Lloyd Square, London.

**MISS ALICE PARRY (Soprano).**

Open to Church engagement.

Address, 221, Keppel and Co., Regent Street.

**MRS. ALFRED J. SUTTON (Soprano)**

Is open to engagements for Concerts and Oratorios.

54, Duchess Road, Edgbaston, Birmingham.

**MISS ELLIS WALTON (Soprano).**

For Concerts, Oratorios, &amp;c., 19, Gordon Street, Gordon Square, W.C.

(Has testimonial from Madame Louisa Pyne.)

**MISS LILY MARSHALL-WARD (Soprano).**

For Oratorios, Concerts, &amp;c., address, 80, Addison Street, Nottingham.

Long Eaton, March 12; Uttoxeter, March 16 ("Elijah").

**MADAME CLARA WEST (Soprano).****MISS LOTTIE WEST (Contralto).**

For Oratorios, Cantatas, Vocal Duets, Ballads, &amp;c., Beethoven Villa,

King Edward Road, Hackney.

**MISS LOUISA BOWMONT (Contralto)**

(Principal of St. Peter's, Manchester).

For Concerts, Oratorios, &amp;c., address, 51, Mercer Street, Embden

Street, Hulme, Manchester.

**MISS AGNES MARY EVERIST (Contralto)**

(Pupil of Signor Gilarioni).

For Operas, Concerts, Oratorios, &amp;c., address, 59, Camden Square, N.W.

**MISS ALICE KEAN (Contralto).**

191, Edgware Road, Hyde Park, W. Please note change of address.

**MISS MARGARET LEYLAND (Contralto).**

For Oratorios, Concerts, &amp;c., address, 51, Plymouth Grove,

Manchester.

**MISS PATTIE MICHIE, L.A.M. (Contralto).**

For Concerts, Oratorios, Dinners, Lessons, &amp;c., 68, Park Walk, Fulham Road, S.W.

**MISS ELIZA THOMAS (Contralto)**

(R.A.M. Medalist).

Engaged: January 11, Oxford ("Messiah"); 27, Lincoln (Ballads); 31, Luton ("Holy City"); February 6, Louth ("Messiah"), third engagement; 7, Foresters' Hall; 14, Luton, ("Elijah"); 27, Stockton-on-Tees ("Elijah"); March 21, Stamford Hill ("Messiah"), second engagement; 28, Luton (Ballads); Knaresboro' ("Rose Maiden") third engagement; April 5, Shrewsbury ("Judas Maccabæus").—49, Upper George Street, Bryanston Square, W.

**MISS FLORENCE WYDFORD (Contralto).**

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &amp;c., 95, St. Paul's Road, Lorrimer Square, S.E.

**MR. HAYDN GROVER (Alto)**

(Of St. Anne's, Soho).

For Concerts, &amp;c., address, 12, Titchborne Street, Hyde Park, W.

**MR. VERNEY BINNS (Tenor)**

(Principal Tenor, Parish Church, Leeds).

65, King Cross Street, Halifax, Yorkshire.

**MR. SINCLAIR DUNN (Scottish Tenor).**

For Oratorios, Concerts, and his English, Irish, and Scottish entertainments, address, 26, Southam Street, Westbourne Park, W.

**MR. LEONARD GAUTIER (Tenor).**

For Concerts and Comic Opera, 94, Gauden Road, Clapham, S.W.

**MR. EDWARD HALL (Tenor).**

For Oratorios, &amp;c., address, 89, Windsor Road, N.

**MR. J. AUSTIN HERBERT (Tenor).**

For Oratorios, Concerts, &amp;c., address, 277, Brunswick Road, E.

**MR. SEYMOUR JACKSON (Tenor).**

For Oratorios, Concerts, &amp;c., also Quartet Party, address, 26, Boston

Street, Hulme, Manchester. Terms and vacant dates on application.

"His voice is a beautiful one, its quality equal and regular, and he can reach with ease the highest notes of the tenor register."—*Manchester Guardian*, October 30, 1882.**MR. BEVAN JONES (Tenor).**

For Concerts, Oratorios, &amp;c., address, 58, Reedworth Street, Lower Kennington Lane.

**MR. A. MONTAGU SHEPHERD, R.A.M. (Tenor).**

For Concerts and Oratorios, 3, Southampton Street, Fitzroy Square, W.

**MR. S. THORNBOROUGH (Tenor).**

For Oratorios, Concerts, &amp;c., address, 23, Brunswick Street, Chorlton-on-Medlock, Manchester, or 27, Storey Square, Barrow-in-Furness.

**MR. CHARLES GRANTHAM (Baritone).**

Late Basso, Cathedral Choir, York; Winter Gardens Concerts, Blackpool. For Oratorios, Concerts, &amp;c., private address, Brompton, Northallerton.

**MR. J. F. NASH (Baritone).**

Oratorios, Concerts, &amp;c., address, Cathedral, Bristol.

**MR. FRANK M.J. (Bass).**

Medalist and Prize Winner of Royal Academy of Music.

Pupil of Mr. W. H. Cummings.

For Oratorios, Concerts, &amp;c., address, Messrs. Weekes and Co., 14, Hanover Street, W.

**MR. JOSEF CANTOR.**

Conductor (Liverpool Popular Concerts), 7th season. Humorous and

Bufo Vocalist.

For Concerts, &amp;c., address, Church Street, Liverpool.

**MISS MINNIE JONES (Soprano) will sing at**

Bury, March 10; Oldham, March 27; other engagements

pending. Address, 39, Eastbourne Street, Everton, Liverpool.

**MISS JULIA JONES (Soprano) begs to announce**

her CHANGE OF RESIDENCE to 149, Bridge Road, Batter-

sea, London, S.W., where all communications respecting Engagements

for Oratorios, Concerts, &amp;c., should be addressed.

**MADAME LAURA SMART (Soprano) requests**

that all communications respecting ENGAGEMENTS for

Oratorio or Ballad Concerts be addressed 28, Church Street, Liverpool.

**MISS JEANIE ROSSE (Contralto) begs to**

announce that she has REMOVED from Fairmead Lodge,

Holloway, and requests that in future all communications may be

addressed to 14, George Street, Manchester Square, W.

**SIGNOR VILLA (Baritone), Royal Albert Hall**

Concerts, &amp;c. Re-engaged: Bedford Musical Society ("Holy

City"), and at all Miss Alice Roselli's London and Provincial

concerts. Letters respecting engagements to be addressed, care of

Messrs. Moutrie, 55, Baker Street, W.

**MR. FRANK H. CELLI (late Carl Rosa Opera,**

Royal Italian Opera, &amp;c.) is prepared to accept ENGAGE-

MENTS for Concerts, Oratorio, &amp;c. Address, care of Messrs.

Novello, Ewer and Co., 1, Berners Street, W.

**MR. FREDERICK BEVAN** (Bass, H.M. Chapel Royal, Whitehall) begs to announce that he is open to accept ENGAGEMENTS for Oratorios, Classical, Operatic, or Ballad Concerts, &c. 21, Bonham Road, Brixton Rise, S.W.

**MISS LUCY GREEB**, Solo Pianist. Awarded several First Prizes, highly spoken of by the Press. Is at liberty to accept Engagements. For terms apply 25, Albion Street, Manchester.

**MISS F. LOCKWOOD**, Harpist to the Carl Rosa Opera Company. London address, 6, Frederick Place, Gray's Inn Road, W.C.

**VIOLIN.—MISS ALICE IVIMY**, Solo Violinist, is open to ENGAGEMENTS for Concerts in town or country. For terms, apply, Fairmead Lodge, Holloway, London.

**MR. SUTTON**, Violinist, is at liberty to accept ENGAGEMENTS for Concerts, and to receive Pupils. His terms can be known at his residence, 75, Southampton Row, Russell Square, W.C.

**MR. ARTHUR DOREY** (Organ and Pianoforte). For Pupils, Engagements for Concerts, &c., 68, Woodstock Road, Finsbury Park, N.

**HEKKA A. HOERING**, 1, Cambridge Road, Teddington, continues to TEACH the Art of Playing MUSIC from MEMORY on the PIANO or any other instrument, personally or by correspondence. For prospectus, containing numerous testimonials from pupils, list of publications, terms, &c., apply as above.

**MR. R. STOKOE**, Mus. Bac., Cantab, F.C.O., receives PUPILS for Instruction in the following subjects: Organ, Pianoforte, Harmony, and Composition, personally or by correspondence. 14, Down Street, Piccadilly.

**DR. ALLISON** instructed by Post Candidates who passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES of MUS. DOC., Oxon., October, 1882; 1st MUS. BAC. (Oxford, February, 1883), (Mus. Bac. Oxford, Cambridge, and Dublin). Dr. Allison prepared Candidates who "Passed with Honours" Royal Academy of Music Local Examinations (1882), Licentiatehip, Royal Academy of Music, F.C.O. (1883), and every Musical Examination open to the public. Every branch of Theory of Music, Orchestration, and Revision of Compositions, by Post to Correspondents in Europe and America. Personal instruction in Singing, Organ, and Pianoforte-playing, CAMBRIDGE HOUSE, 68, NELSON STREET, MANCHESTER.

**MR. C. FRANCIS LLOYD**, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., by Post. Address, Market Place, South Shields.

**MR. E. DAVIDSON PALMER**, Mus. Bac., Oxon., Author of "What is Falsetto?" "Pronunciation in Singing," &c., gives LESSONS in VOICE-TRAINING and SOLO-SINGING at his residence, 19, Gladesmore Road, Stamford Hill, N.

**DR. CROW**, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

**LESSONS by Post, in HARMONY, COUNTERPOINT, COMPOSITION, &c.**, on a new and highly successful system. Terms very moderate. Address, A. B. C. Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**MR. W. H. TUTT**, Mus. Bac., Cantab., L.R.A.M., teaches HARMONY, COUNTERPOINT, ACOUSTICS, &c., by Correspondence. Address, Ashburne, Derbyshire.

**ORGAN PRACTICE (in the City)** upon a complete instrument. Three manuals and independent pedals &c.; blown by engine. Willis, 29, Minories.

**ORGAN PRACTICE.—Three manuals**, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, strictly inclusive, ONE SHILLING PER HOUR, at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

**ORGAN LESSONS or PRACTICE, 36, STRAND** (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C. ORGANS (Hill and Son). PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

**ORGAN PRACTICE (Private)** on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes from the "Angel." Apply to Ewald and Co., 21, Upper Barnsbury Street, N.

**ORGAN PRACTICE.—Two manuals; concave** pedals. Mr. J. Faux Boardman's "Organ Studio," 58, Herne Hill Road, near Loughborough Junction, S.E.

**ORGAN PRACTICE.** Three manuals and pedals. The South London Organ Studio, 343, Coldharbour Lane, close to Brixton Station.

**CHOIRMASTER WANTED, for St. Mary's** Church, Greenwich, at Lady-Day next. Two Services on each Sunday. Application, stating salary required, to be made, by letter, to Mr. H. S. Richardson, 34, Burney Street, Greenwich.

**MUSIC SCHOOL.—CHURCH OF ENGLAND** HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music-Mistress, Miss Macrone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. The Music School Easter term will end on April 27. Half term began February 25. Music Scholarships will be awarded by Professor Macfarren in May. F. J. HOLLAND, Chairman.

**ROSSALL SCHOOL.—AN ASSISTANT MUSIC-**MASTER will be required at the beginning of May. He must be a good Pianist, able to teach, and unmarried. The work will be chiefly elementary, and may include a few violin pupils. Applications to be addressed to the Rev. the Head Master, Rossall School, Fleetwood. No testimonials or papers can be returned, therefore copies only should be sent.

**PROFESSOR of MUSIC**, shortly removing to N.W. of London, desires APPOINTMENT as TEACHER of PIANOFORTE at College in N.W. or N. London. Could also take Elementary French Classes. Highest references. Address, Pianist, 9, Montague Place, Poplar, E.

**A THOROUGHLY qualified TEACHER** is open to accept a MUSICAL ENGAGEMENT for one or two days in the week, in a Girls' High School or College, in or near London. Highest references. Address, M. H., Messrs. Schott and Co., 159 Regent Street, W.

**THE REV. T. HERBERT SPINNEY, B.A., Oxon,** F.C.O., Organist of Exeter College, Oxford, desires a second ARTICLED PUPIL, non-resident. Unusual advantages. Apply Exeter College, Oxford.

**MR. W. HAYNES**, Organist of the Priory Church, Malvern, and Professor of Music at the Malvern College, has a VACANCY for an ARTICLED PUPIL. He will have the use of a four-manual Organ in the Church, and be required to deputise at the frequent choral services.

**ORGANIST (Pupil Assistant).—Advanced** LESSONS required from a good performer who would accept Advertiser's services as part remuneration. Held two appointments and is an enthusiastic musician. Particulars, by letter, to Organist, 2, Coburg Street, Clerkenwell, E.C.

**ARTICLED PUPIL.—The Organist and Master** of the Choristers, Weybridge Parish Church, can receive a Young Gentleman for thorough practical training as a high-class musician, with introductions when qualified. Full choral services, choral society, and large experience in school and private teaching. Use of two organs and concert grand piano with pedals. Premium light for youth with talent. Address, Weybridge House, Surrey.

**TO PARENTS.—A Professional Musician (Mus. Bac., F.C.O.)** is prepared to receive a few RESIDENT PUPILS who wish to study for the profession or otherwise. Terms, for thorough instruction in any branch of music, board, &c., £45 per year. Large house overlooking sea; organ, &c. A. G. M., 5, Albion Terrace, Ramsgate.

**ASSISTANT PUPIL.—REQUIRED at once**, a Young Gentleman (not under 16). Must be able to play the Organ and Piano fairly well. He would receive thorough professional training and experience, also a small salary. A knowledge of the Violin desirable. Address, Organist, 10, East Road, Lancaster.

**WANTED, by a Young Man, age 20, possessing a** fine Tenor robust voice, an APPRENTICESHIP. For particulars, apply to C. H. Shepherd, A.R.A.M., St. Thomas Street, Newcastle-on-Tyne.

**CHOIRMASTER and LEADER of PSALMODY.—**WANTED for Regent Square Presbyterian Church, a GENTLEMAN qualified to train and lead a Choir, also to conduct the praise of the congregation. No instrumental music. Apply, by letter only, stating experience and enclosing testimonials to J. F. Henderson, Presbyterian Church, Regent Square, W.C.

**ORGANIST and CHOIRMASTER (communicant)** WANTED, at the end of March, for St. Saviour's, Croydon. Fine organ (three manuals, automatic blowing). Salary, £60. Sunday services, full choral, including choral celebration; music Anglican. Two practices a week. Particulars as regards saints' days and special services in Advent and Lent will be given. Apply, by letter, with copies of testimonials and references to the Vicar, St. Saviour's, Croydon.

**ORGANIST for Church of St. John the Baptist,** Portland, St. John, Canada.—WANTED immediately, a GENTLEMAN for above post. Communicant, single, not under 23. Good Gregorian accompanist. Salary to commence at £40, and £10 on account of passage out. A good Pianist could make from £100 to £200 a year by tuition. Apply by letter only, enclosing copies of testimonials, to A. J. Eyre, Esq., Crystal Palace, Sydenham.

**ORGANIST (or Organist and Choirmaster).—Mr.** E. A. SYDENHAM, Organist and Choirmaster of St. James' Church, Bury St. Edmund's, desires an ENGAGEMENT as above; near London preferred. Address, Bury St. Edmund's.

**A LONDON ORGANIST and CHOIRMASTER** desires ENGAGEMENT in London, near Underground Railway. Anglican service. Several years' experience. B, 115, Long Acre, W.C.

## TRINITY COLLEGE, LONDON.

### HIGHER EXAMINATIONS FOR DIPLOMAS IN MUSIC, SPECIAL CERTIFICATES, &c.

The Higher Examinations for DIPLOMAS and SPECIAL CERTIFICATES in Theoretical or Practical Subjects will be held during the week ending July 14 next. The last day of entry is June 25, 1883. The revised regulations may be had of the Secretary.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1883.

## RICHARD WAGNER.

By the time these lines reach the eye of our readers the excitement of the event which called them forth will have calmed down, and Wagnerian art, apart from Wagner, will we trust receive candid and impartial criticism. The brief telegram from Venice, dated February 13, announcing that "Richard Wagner, the celebrated composer, died here at four o'clock this afternoon," caused a sensation such as we have rarely witnessed; for the mournful news at once suspended even the semblance of antagonism, and those who had been ranged for years on opposite sides in the great Wagner controversy agreed to meet as brothers in the art which they mutually loved, and do homage to one who had so long and steadfastly fought for a faith which he held it a sacred duty to enforce. Richard Wagner was, in the truest sense of the word a hero, for he set himself a task which, in spite of bitter opposition, he bravely worked out; and those who may judge him as he sometimes mercilessly judged others, must remember that in his stern and unyielding nature lay the real secret of his success. As a boy he resented control, and as a man he despised it: growing with his growth, and strengthening with his strength, his theories, at first crude and vague, gradually took form and expanded even beyond their applicability to the art with which he most sympathised. The work which drew attention to his views, "Oper und Drama," was at first read as an exposition of the convictions of one who regarded the subject more from a philosophical than a musical point of view; and few at that time imagined that he would uncompromisingly put into action a theory of opera which should aim at revolutionising the works which had for years been accepted by the musical public. But those who reasoned thus knew but little of the man who was destined, by his indomitable perseverance, not only to show to the world that lyrical works of the highest class could be moulded upon the plan he so eloquently expounded, but that he could raise up a host of adherents to his cause who would preach his doctrines, and, enlisting under the banner of this new Prophet, attempt to drive believers in the old faith from the field. In his early opera, "Rienzi," we see but little of that tendency to revolt against the form

of the lyric drama then in vogue; but, in justice to the composer, it must be conceded that in this work he purposely wrote for the people rather than for himself, in the hope of obtaining a position which might enable him to introduce his reforms gradually. But the "Flying Dutchman" revealed Wagner in his true light, for here we find a powerful drama primarily asserting itself, the music to which seems to grow spontaneously from the action, and accompanied by scenery which aids, without overpowering, the general effect of the work. "Tannhäuser"—another step in advance—experienced a fate which would have deterred a less sanguine man from pursuing a theory which could scarcely find favour with audiences nurtured upon works diametrically opposed to these principles. Accustomed to opposition, however, Wagner seemed strengthened rather than weakened in the practical advocacy of his theories; and, although goaded, no doubt by such opposition into the use of invectives, which may perhaps have done something towards injuring his cause, he rose once more, after a brief rest, and in "Lohengrin" reasserted with renewed vigour the tenets of the belief which he was resolved to uphold as long as he had power to wield a pen. Wagner's reception in Paris was, as might be expected, most dispiriting on each visit; and the thanks of all admirers of the composer are indeed due to the King of Bavaria (with all his eccentricities, an ardent advocate of Wagner's theories as shown in his operas) who invited him to Munich, where a performance of his "Tristan und Isolde" rewarded him for much of his disappointment. His Bayreuth triumphs are well known to all our readers; and if his "Ring des Nibelungen," when brought to England, divided the lovers of the lyric drama into two factions, it must be remembered that party feeling on the merits of his works had already run somewhat high, and also that the advent of his compositions was accompanied with an invasion of German music and German singers which threatened for the moment to annihilate those national institutions which had been so long supported by the best patrons of the art. "Parsifal," which embodies the latest phase of Wagnerian art, has not yet been brought to judgment in this country; but it may reasonably be supposed that not only the music but the nature of the libretto would be fatal, at least for some time, to its due appreciation.

During the life of Wagner it was difficult indeed to gauge the real value of his contributions to musical art. The worker was so identified with his work that it seemed almost necessary to

combat his theories before a listener dared to admit that he became wearied of his music. True it is that few could dispute the justice of his premises, but it might be just possible to disagree with his deductions from them. In "Oper und Drama," views are promulgated by no means new, for Gluck had advanced most of them before him; but they are so excellently supported that the reader feels under the influence of a mighty power, and awakens not from the spell until he finds that the inflexible carrying out of these views leads to the abandonment of that form which in the lyrical works that have grown into his affections for years, constituted the greatest charm. A picture-gallery, for example, contains paintings, each of which individually engages our attention, and the merit of which can be recalled after leaving it; but Wagner's Operas are like a panorama, which passes rapidly before us, dazzling our senses for a minute with artistic beauty, yet leaving only the impression of a longing for the power of concentrating our enjoyment upon some definite portion of the work. It may be asserted that if the theory is true, the reduction of the theory to practice must be equally so; but theories in art should be spoken only through an artist's works, in proof of which we may say that Beethoven—who first inspired Wagner with a consciousness of the real power of music—prefaced his immortal compositions with no announcement of the true mission of the art he so ennobled.

We have no desire here to do more than direct attention to what may be considered the vulnerable points in the teachings of a master who has drawn converts from all countries, and whose name—however we may differ in the value of his theories—will live in the annals of art, even more honoured perhaps as music grows to its true position in the world. Had he lived to multiply operas founded upon the model of "Parsifal," we cannot now say whether he would have strengthened or weakened the cause he had at heart; but the legacy he has bequeathed to us will sufficiently attest how a great artist can work, even when he has to create, rather than to appeal to, an audience capable of rightly judging the result of his efforts.

As our readers will doubtless be glad to become acquainted with the life of a man who has absorbed so much attention amongst artists for so many years, we quote a memoir of the composer from *The Musical Review*, written by one thoroughly conversant with the facts of his career:—

"Wilhelm Richard Wagner, who died at Venice on February 13, was born May 22, 1813, at Leipzig, where his father held a small municipal appointment. After his death, which took place

in the same year as the composer's birth, the widow married L. Geyer, an actor, and afterwards a portrait-painter of some merit. He, however, also died before the composer had finished his seventh year. We know little of his influence on his stepson. It seems that to some extent he recognised in the small boy artistic talent of some kind, and wanted to make him a painter, but Wagner proved an awkward pupil. At this time he used to practice by the ear little tunes on the piano, and it is said that, hearing him one day engaged in this manner, his stepfather remarked to the mother, in the weak voice of an almost dying man, 'Do you think he has talent for music?' After Geyer had died, Wagner tells us, his twice-widowed mother came into the nursery to repeat to each of the children the father's parting words. To himself she said, 'He wanted to make something of you.' 'For a long time afterwards,' Wagner adds, 'I used to imagine that something would become of me.'

"However, the idea of bringing him up as a musician, if ever seriously entertained, was soon abandoned. He was sent to an excellent day-school, the Kreuzschule at Dresden, and received only occasional pianoforte lessons from his private Latin master. His progress in that noble art seems to have been anything but satisfactory. Instead of practising scales and other useful digital exercises, he loved to hammer away at overtures and symphonies with a most abominable fingering of his own. After a short time his master gave him up as hopeless. 'He was right,' Wagner says; 'I have never learned to play the piano in all my life.' The truth is that he, the great virtuoso of the orchestra, looked down on that supplementary instrument with some disdain.

"His first attempts at original production date from a very early period. They were not of a musical but of a poetic kind. At the age of eleven we find him pondering over the plan of a gigantic drama, conceived in the spirit of Shakespeare, but intended to far outdo the tragic pathos of that master-mind. Wagner describes his tragedy as a kind of compound of 'Hamlet' and 'Lear.' 'The design,' he says, 'was grand in the extreme. Forty-two people died in the course of the piece, and I was obliged to let most of them reappear as ghosts in the last acts, for want of living characters.' The piece, doubtless, was quite as ridiculous as this humorous self-criticism implies, but it nevertheless indicates in its embryonic stage that Titanic struggle for the utmost expansion of artistic forms which characterises the whole of Wagner's career. It proved important for his development in another respect. Not long after his play was finished he became acquainted with Beethoven's works, which excited his impressionable youthful mind to the utmost. His witnessing a performance of that master's music to Goethe's 'Egmont' may be considered as the decisive turning-point in Wagner's life, for it filled him with emulative zeal to supply his own tragedy with a musical accompaniment of equal grandeur—a bold resolve certainly in one who had yet to learn the rudiments of musical art, but again indicative of that indomitable courage and energy which conquers at last. He now saw himself compelled to make some preparatory theo-

retical studies; the first difficulties of thorough bass and harmony once bravely encountered and overcome impelled him to attack new problems; his attention became rivetted, his genius roused; he had imperceptibly grown into a musician. We, of course, do not wish to assert that by some miraculous process he acquired the mechanical part of the most difficult of arts, without a good deal of previous study. On the contrary, he had to combine his fugues and puzzle out his counterpoint in exactly the same manner as lesser mortals are wont to do. Indeed, his struggle with merely formal difficulties seems to have been not an easy one. Patience and quiet application were wanting. His master could do nothing with such a pupil, and fairly put him down as a dunce, in musical matters at least; his family was in despair; only his own courage remained undaunted. He began writing overtures on a grand scale for the full orchestra, one of which—the ‘climax of his nonsensicalities,’ as he himself calls it—was actually performed in public, but excited only irrepressible hilarity on the part of the audience, greatly to the mortification of the aspiring young genius. This was his first period of ‘storm and stress,’ to use Carlyle’s words; everything was seething and bubbling. But soon the waters began to clear; his first disappointment cured him of his vanity: he began to see the necessity of theoretical knowledge, and a course of serious study under Cantor Weinlig resulted, as that excellent teacher expressed it, in Wagner’s independence of formal fetters. But more than any living master could teach him Wagner learned in his intercourse with the great dead. The well-known Heinrich Dorn, at that time a friend, now the bitterest enemy, of Wagner, has described the young student’s passionate, not to say violent, enthusiasm for Beethoven’s works. ‘I am doubtful,’ he writes, ‘whether there ever has been a young musician more familiar with the works of Beethoven than Wagner was at eighteen. He possessed most of the master’s overtures and large instrumental scores in copies made by himself: he went to bed with the sonatas, and rose again with the quartets. He sang the songs and whistled the concerti, for with the playing he could not get on very well. In brief, there was a regular *furor Teutonicus*, which, combined with considerable scientific culture and a peculiar activity of the mind, promised powerful shoots.’

“Beethoven was thus the loadstar of Wagner’s early aspirations, and well had it been for him had he never swerved from it. But he had still to pass through many errors before, cleansed in the fire of adversity, he could return to the original purity of its aims.

“The surroundings in which we next discover Wagner seem certainly anything but suited to a Beethoven enthusiast. To meet the exigencies of life, he had now to look for a more lucrative employment of his time than penning eccentric and inexecutable compositions; and the conductorship of a small operatic troupe at Magdeburg being offered to him, he accepted the position, the more eagerly as the unconventional ease of theatrical life tallied but too well with the bias of his nature. Neither were his artistic duties of a very elevated kind. He had chiefly to conduct the light pro-

ductions of the French and Italian stages, then so much *en vogue* in Germany, and he himself confesses his childish joy in letting the orchestra ‘bang away,’ after a fashion, to right and left of his conductor’s desk. His own productions during this period distinctly show the signs of the atmosphere in which he moved. We will not encumber the reader’s memory with the titles of several operas and numerous *pièces d’occasion* which owe their origin to this time of pre-historic chaos. They were written for ephemeral applause, and without any conscientious scruples as to the artistic purity of their effects. But this abandonment of principle, fortunately, did not meet with its desired reward; only one of Wagner’s operas saw the light of the stage, and, owing to insufficient rehearsals and an accumulation of other unfavourable circumstances, proved a failure. We repeat that, upon the whole, this ill-luck must be considered a decidedly favourable circumstance. It may certainly be presumed that sooner or later his higher nature would have impelled him to leave the fleshpots of easy success for the toilsome desert-paths of ideal aims; but when or how this exodus might have taken place nobody can tell. As it was, the cares and troubles of his narrow sphere of action soon became intolerable to him. The small emoluments of his office were wholly insufficient to supply the demands of his refined, luxurious taste; and when, in a spirit of obstinate recklessness, he resolved upon marrying an actress, the exigencies of married life further entangled his already straitened circumstances. In addition to his domestic discomfort, he soon began to loathe the professional jealousies and intrigues which, combined with an utter want of artistic spirit, characterised the society in which his duties compelled him to mix.

“He felt that something must be done to save himself from this sea of miseries, and the step he took, in consequence, was quite in keeping with the undaunted energy of his nature. He resolved to write a great dramatic work, and, in order to preclude the possibility of his longer remaining in the narrow sphere of provincial stage life, he fixed upon a subject, the appropriate treatment of which would require an amount of scenic splendour such as only the largest stages in Europe would have at their disposal. *Rienzi*, the last Tribune, was chosen as the hero of his opera, and to Paris, at that time the musical, as well as the social centre of civilised Europe, the composer looked for a stage and a public.

“It is evident, neither does Wagner try to conceal it, that the chief purpose aimed at in ‘*Rienzi*’ was to obtain the applause of the multitude. From a psychological point of view it, therefore, scarcely marks a step in advance, and, indeed, abounds with concessions of artistic consciousness to the taste of the vulgar. But, amidst the platitudes of ordinary stage effects, we distinctly see, in the score of ‘*Rienzi*,’ the action of a tremendous dramatic force, scarcely conscious, as yet, and clogged with earthy encumbrances, but capable of growth and purification. Wagner wrote the poetry and finished the music of the first two acts of ‘*Rienzi*’ at Riga, where he had conducted the opera for some time. In the summer of 1839 he embarked in a sailing vessel

bound for London, on his way to Paris. The voyage lasted more than three weeks. Three times they were caught in terrific storms, and on one occasion the captain had to seek shelter in a Norwegian harbour. Wagner's imagination was deeply struck with the wonders and terrors of the deep, and the impressions thus received he was soon to embody in a work to which we shall have to return. In the September of the same year he arrived at Paris, supplied by Meyerbeer with introductions to theatrical managers and full of sanguine expectations. One slightly shudders in thinking of the possible consequences which a great Paris success might have had on Wagner's further career. Perhaps he might have been content to share with Meyerbeer, Rossini, and Halévy the lucrative laurels of a European reputation; but fortune, unlike herself, proved constant to him in her unkindness; all his attempts at obtaining publicity for his works were frustrated, and, to save himself from actual starvation, he had to go through the most degrading stages of musical slavery, such as arranging tunes from popular operas for the *cornet-à-piston*.

"Again the tide of despair was rising higher and higher—again something must be done and was done by Wagner to stem its destructive progress; but in what he did, and how he did it, we see the process of purification which his artistic character had undergone during this second trial of 'hope deferred.' 'Rienzi,' as we said before, was written entirely with a view to outward success, to which the higher demands of art were to a great extent sacrificed; in the work which Wagner now began he scarcely hoped, nor even wished, for this success. It was conceived and written entirely to supply a demand of his own nature—the demand, that is, of pouring out the anxieties and toilings of his soul in his song. In this way music gave him help and comfort in his supreme need. The work we are referring to is 'The Flying Dutchman.' It was conceived during the eventful voyage to London; the music was written at Meudon, where Wagner had retired from Paris in the spring of 1841.

"'Rienzi,' finished in November, 1840, concludes the first period of Wagner's career. It was the time of his violent struggle for notoriety and self-assertion, without regard to the artistic purity of the means applied. The mode of his expression was confined to the forms of the French grand opera as established by Spontini, Meyerbeer, and others; hence this period may be described as his *operatic* period. With 'The Flying Dutchman' Wagner enters a new stage of development. Henceforth he disregards the requirements of vulgar taste, or tastelessness. His works become the immediate effusion of his poetical inspiration, to which the forms of absolute music have gradually to give way. Ultimately he throws the whole apparatus of the opera, with its empty display of vocal skill and scenic spectacle, overboard. Even the name becomes odious to him; his new creations are termed 'Music-dramas.' For the full appreciation of his vast schemes he looks to those to come rather than to the living generation. Hence the *sobriquet*—invented by his adversaries and adopted by

him—'The Music of the Future.' In 'The Flying Dutchman' these new tendencies appear as yet in an all but embryonic state; only one circumstance we will point out in connection with the subject. Wagner's adversaries boldly assert that his reformatory deeds were the result of previous deliberate speculation, although the comparative dates of his dramatic and his theoretical works clearly prove the contrary. If a further proof of the spontaneity of his efforts were required, his mode of conceiving 'The Flying Dutchman' would furnish it; for it was only the symbolic representation of his own personal sufferings at the time. Friendless and loveless amongst strangers, he could realise but too well the type of his hero, who, doomed to roam on the wild waves of the ocean, longs for home and the redeeming love of woman. This personal character of his poetry he involuntarily transferred to his music, and was thus ultimately led to the breaking of forms insufficient to contain his impassioned utterances.

"In the meantime his worldly prospects had undergone an unexpected favourable change. His 'Rienzi' had been accepted for performance by the Dresden theatre, and in 1842 Wagner left Paris for that city in order to prepare his work for the stage. The first performance took place in October of the same year, and its brilliant success led to the composer's engagement as conductor of the Royal Opera at Dresden.

"It was natural that this first smile of fortune after so much adversity should have filled Wagner with elation. But he was not the man to rest on his laurels. During his stay at Paris he had become acquainted with the old story of Tannhäuser, the knightly singer who tarried in the mountain of Venus. This story, in connection with an imaginary prize-singing at Wartburg, the residence of the Dukes of Thuringia, struck him at once as eminently adapted for dramatic purposes. The impression was increased when, on his way to Dresden, he visited the romantic old castle surrounded by the nimbus of history and romance, and overlooking a wide and varied expanse of field and forest. The poem of 'Tannhäuser' was written soon afterwards, even before the first performance of 'Rienzi'; the music was finished by the end of 1844. The fundamental idea strikes one as somewhat similar to that of 'The Flying Dutchman.' It is again the self-surrendering love of pure woman which in death releases the hero. Compared with its predecessor 'Tannhäuser' marks a decided advance, both from a dramatic and musical point of view. The character of the hero, representing in its large typical features one of the deepest problems of human nature, stands boldly forth from the chiaroscuro of its romantic surroundings; and the abundance of melodious strains (some of them—as for instance, the celebrated March—of a broadly popular character) in 'Tannhäuser' has, perhaps contributed more to the spreading of its author's name than any of his other works.

"At the first performance at Dresden, in 1845, the reception of 'Tannhäuser' was, however, much less favourable than might have been expected. The public was evidently astonished and somewhat disappointed at this new language, so widely differing from the coarser accents of



'Rienzi.' Altogether the prospects of Wagner's popularity as an operatic writer seemed to dwindle more and more. The performance of his 'Flying Dutchman' at Berlin had little more than a *succès d'estime*, while even that was scarcely obtained by 'Rienzi' at Hamburg. The brief glimmer of hope was waning rapidly, and Wagner's disappointment was now all the more bitter for his previous experience of success. But even more than by his personal ill-fortune he was disgusted by the rank spirit of narrow-minded coterie with which the most prominent German theatres were infested. Neither the progress of his own nor that of any other true art could be expected under such circumstances. As years advanced, Wagner's disappointment grew into a state of morbid despondency, in which change at any price seemed a relief. In this mood, and more from a sense of antagonism to things existing than from any distinct political persuasion, Wagner took an active part in the revolutionary risings of 1848 and 1849. The dream of liberty in Saxony and its unpleasant interruption by Prussian bayonets are matters of history. Wagner personally had to pay dearly for his short illusion. As a matter of course he lost official employment and was, moreover, compelled again to leave country and friends, a homeless exile. Before following him on his new wanderings, however, we must mention in a few words a work which owes its existence to the period immediately before the outbreak of the revolution: we are speaking of 'Lohengrin,' the fourth of Wagner's acknowledged operas, the music of which was finished in March, 1848. The story of the Knight of the Swan, originally founded on local traditions of the lower Rhine, Wagner owed to the same mediæval compilation which had been the source of 'Tannhäuser.' In his version it appears combined with the mystic tradition of the 'Grail' and the spiritual order of knights guarding the holy vessel. *Lohengrin*, the son of *Parzival*, King of the Grail, leaves his blissful abode, to save *Elsa*, Princess of Brabant, from a false accusation of having killed her young brother. The love of *Elsa* and her deliverer forms the main subject of the drama, the tragic key-note being touched when *Elsa*, despite her promise of implicit faith, asks the name and abode of the mystical knight. This wild craving of *Elsa* to pierce the mystery which seems to shroud her husband from the warm clasp of her hand, is a touch of intense psychological truth. The style of Wagner's music is quite in accordance with the elevated poetical intentions it serves to illustrate. The supernatural and natural elements are blended in his strains in the most marvellous manner, and rarely, if ever, is the impression marred by those purely theatrical effects which not unfrequently occur in 'Tannhäuser.'

"On his flight from his country, Wagner turned first to Paris, where, as usual, disappointment lay in store for him. After a short stay in France he settled at Zurich, in Switzerland, and now, when the conductor's *bâton* was wrenched from his hand, took up the pen of the critic to fight again the good fight of art in this new field of action. We must here again remind our readers that his great theoretical work, 'Oper und Drama,' was

written after his first four operas had been finished, and after even the plan of his largest and most advanced work, the 'Nibelungen' trilogy had been conceived and partly executed. His dramas, so far from being fashioned according to a certain theory, were no more than the foundation on which that theory was constructed.

"After his settling at Zurich, Wagner's connection with the public performance of his works ceased almost entirely for ten years; but perhaps no time of his life had been more fertile in lasting results than this period of involuntary eclipse. After the many excitements of his public career, the seclusion of exile could not but be of beneficial consequence to a nature so apt to be entirely absorbed by the excitement of life and action. The first fruit of his contemplative retirement was the just-mentioned theoretical work, in which the vague aspirations of his earlier years came at last to a distinct conscious expression. But how little his creative power was affected by speculative exertions he soon proved by new dramatic works wider in scope and deeper in conception than anything he had done before. We are speaking of the gigantic trilogy, or, more correctly, tetralogy of the 'Ring of the Nibelung,' in which the oldest tradition of Teutonic lore is embodied, and which for that reason alone may justly aspire to the place of the national work of art of Germany. Its dimensions are so colossal that ever so short a sketch even of the story would far exceed the limits of this notice. Wagner was occupied with its completion for more than twenty years, the book in its present form having been begun about 1851, and the last note of the music written in 1876. Twice, however, during this interval his attention was diverted from the 'Nibelungen' by other artistic plans of no less import and beauty. The first of these was his dramatic treatment of the old tragic story of *Tristan and Isolde*, written and set to music between 1856-59. 'Tristan and Isolde' is the fifth of Wagner's acknowledged dramatic works, its first performance (at Munich, 1865) following that of 'Lohengrin,' after an interval of fifteen years. The step in advance marked by it in its author's development, and in that of dramatic music in general, is proportionate to this lapse of time. According to his own assertion, Wagner wrote it with the full concentrated power of his inspiration, freed at last from the fetters of conventional operatic forms, with which he had broken here definitely and irrevocably.

"After the stated facts, it cannot surprise that this music-drama (for opera would be a decided misnomer) has become a bone of contention between the adherents of the liberal and conservative schools of music. Many people who greatly admire 'certain things' in 'Tannhäuser' and 'Lohengrin' draw the line at 'Tristan and Isolde,' which, on the other hand, is considered by the advanced party as the representative work of a new epoch in art. A musician's position to this work may indeed be considered as decisive as to his general tendency towards the past or future.

"The other important work carried on at the same time with the 'Nibelungen' was a comic opera, the 'Meistersinger von Nürnberg,' which

was finished in October, 1869. The first draft of the book was written as early as 1845, immediately after the composition of 'Tannhäuser,' with an intention of parodying the romantic singers of the middle ages by their *bourgeois* counterfeits, in the manner of the antique satyr-drama. The second version of the libretto, however, has been considerably modified. The worthy burghers of the beautiful German city appear in a more favourable light, the formal philistinism of their poetic doings being leavened by an admixture of true homely feeling. Hans Sachs, the poet and shoemaker, round whom, as their centre figure, the numerous *dramatis personæ* are grouped, represents the rising citizen of the sixteenth century in his strength and justified pride of work. The character throughout is noble and grand in conception, and ranks among the highest creations of Wagner's muse. A romantic love-story of sweetest charm is interwoven with the scenes of busy citizen life, and in the treatment of the latter Wagner displayed throughout a power of humorous delineation for which his warmest admirers had scarcely given him credit. Wherever the 'Meistersinger' has been adequately performed the success has been brilliant, and at the present day the work keeps its place on the *répertoires* of the great German theatres together with his first four operas. This is more than can be said of 'Tristan,' which, although received with enthusiasm on two or three special occasions (in London, for instance), seems as yet too remote from the taste and understanding of ordinary amateurs to meet with general appreciation.

"The remaining important facts of Wagner's biography can be summed up in few words. In 1861 he went to Paris to superintend the performance of 'Tannhäuser,' which ended in the celebrated fiasco of the opera, owing perhaps more to political than to artistic prejudices. Previous to the fatal event three concerts at the Théâtre Italien, consisting of Wagner's works, and conducted by himself, were received with enthusiasm, and amongst those who raised their voices in his defence against popular condemnation were men like Gautier, Champfleury and Charles Baudelaire—some small comfort to Wagner, perhaps, in his third and worst Parisian disappointment. In 1864 the art-loving King of Bavaria called Wagner to Munich, to assist in the reorganisation of the theatrical and musical institutions of that city. Here he resided for two years, and witnessed the excellent performance of 'Tristan and Isolde,' under the direction of Dr. von Bülow.

"It was in 1876 that Wagner's indomitable energy was rewarded by a triumph such as no composer in the history of music had previously won. His colossal trilogy, 'Der Ring des Nibelungen,' was brought to a hearing at Bayreuth, in presence of a unique assemblage of musicians and literary *savants* from all parts of the world. For more than a quarter of a century the work had been gradually assuming the form in which we know it at present, this evolutionary process continuing concurrently with other labours of an exhaustive nature. The foundation stone of the Wagner Theatre was laid in 1872, and the building is a durable testimony to the revolutionary ideas of its architect in the matter of theatrical con-

struction. Nothing was wanting to render the production of the trilogy an unexampled success. The scenic arrangements, by Herr Brandt, of Dresden, were novel in design and beauty; the invisible orchestra, under Herr Richter, was pronounced by friends and foes alike inimitable; and the principal artists included the most eminent performers of the leading German opera-houses.

"For some years the Wagnerian theory and practice had been gradually making way in England. 'Tannhäuser' and 'Lohengrin' had been promised again and again by the *impresarii* of the rival Italian Operas; but the lead was reserved for Mr. Wood, who produced 'Der Fliegende Holländer' at the fag end of an unsuccessful season in 1870. In 1875 'Lohengrin' was given both at Covent Garden and Drury Lane, and, though barbarously mutilated, at once took a hold on the popular mind, which time has steadily increased. In the concert-room the Wagner Society, established for the purpose of sending material aid to Bayreuth, rendered excellent service to the cause; and the echo of the triumph in August, 1876, resulted in a Wagner Festival of a strange and noteworthy but unsatisfactory character in the Albert Hall in the following summer. Eight concerts were given, and the composer, who attended in person, was the recipient of immense applause. After this the Wagnerian question slumbered for a time—if we except the conscientious and highly appreciated rendering of the early works under Mr. Carl Rosa—but last year, by a strange series of coincidences, the whole of the master's music-dramas, from 'Rienzi' to 'Die Götterdämmerung' were brought before the London public, and, despite some greatly disadvantageous circumstances, their reception was highly favourable. Meanwhile Wagner had been at work upon 'Parsifal,' a musical poem based on the 'Grail' legends of Wolfram von Eschenbach and other mediæval writers. The production of this singularly beautiful and impressive sacred drama in July last is too fresh in the recollection of musicians to render any details necessary. The performance was nearly as satisfactory as that of the 'Ring of the Nibelung' six years previously, and the signal financial success gained during seventeen representations afforded a strong proof of the growth of the composer's popularity during the intervening period. It had been Wagner's custom for years to pass the winter in the South, and last autumn he took up his residence in Venice. Here he revived, on Christmas Eve, a symphony written at the age of nineteen, and a fortnight later he conducted a performance of the overture to 'Zauberflöte.' Thus his latest musical experiences were closely associated with classical forms of composition, which he was popularly supposed to despise. It cannot be said that death has arrived prematurely for Richard Wagner. The news of his sudden departure is necessarily a shock to all who had followed his career with admiration for gifts so unparalleled; but he had well and worthily finished the work it was given him to do, and he was mercifully called away before the inevitable period of mental decay had arrived to mar the lustre of his reputation."

## "ELIJAH"

## A COMPARISON OF THE ORIGINAL AND REVISED SCORES.

BY JOSEPH BENNETT.

(Continued from page 72.)

## PART II.

## No. 31—Aria, "O rest in the Lord."

Originally the opening phrase of this air began thus:—



In this form it still stands in the Coda. The printed score shows a few other changes, which mostly concern themselves with details of the orchestration, and are not important enough to call for specific notice.

No. 32—Chorus, "He that shall endure to the end."

No change.

No. 33—Recitative, "Night falleth around me, O Lord."

Mendelssohn appears to have had some trouble with this Recitative, since there is evidence proving that he wrote at least three versions. The number in the MS. is headed with a pencil note, written by the composer, which says: "This Recit. is to come instead of the Recit. No. 33 which was sent before." The one "sent before" ran thus:—

## THE ANGEL. RECIT.

A-rise, now,

Strings, Horns, Trumpets, Tymp.

Get thee with-out, stand on the mount be-fore the

Strings only. *sf*

Lord, for there His glo-ry will ap-pear and

shine on thee. Thy

*p*  
Andante.  
Corni.

face must be veil-ed, for He draweth nigh.

Full Wind  
& Tymp. only.

Thoroughly dissatisfied with the foregoing, Mendelssohn, as already stated, wrote the Recit. a second time, making it longer and of greater importance. The second version—that used at Birmingham—is appended:—

Night fall-eth round me; O Lord, Be Thou not

Strings.

far from me; Hide not Thy face, O Lord, from me: my soul is

thirsting for Thee as a thirst-y land.

Andante tempo. *sf*

SOPRANO,  
Arise, now, Get thee with-

*f* Allegro.

out, stand on the mount be-fore the

Lord, for there His glo-ry will ap-pear... and shine on thee.

Thy face must be veil-ed

for He draw-eth near.

The changes subsequently made can be traced by comparison of this second version with the Recit. as printed. One of the most important was the addition of a clarinet part.

No. 34—Chorus, "Behold! God the Lord passed by."

With reference to this elaborate number, there is only to say that, substantially, we have it now as first written. Mendelssohn's revision went no farther than employing the wind instruments more liberally and using the organ in support of the voices on the passage "But yet the Lord was not in the tempest," and on the other passages corresponding.

No. 35—Recitative, "Above Him stood the Seraphim."

Neither this Recitative nor anything of a like kind appears in the MS., "Holy, holy" following immediately after "Behold! God the Lord."

No. 36—Quartet and Chorus, "Holy is God the Lord."

In retouching this grand number the composer added two horns in F and an ophicleide to his score. He made no other change, apart from a few details of instrumentation, such as writing in the impressive *pp* drum-roll on the last phrase.

No. 36—Choral Recitative, "Go, return upon thy way."

In the MS. the place where this number should be is taken by a Recitative for *Elijah*, "O Lord, I have heard of Thee," leading to the Air "For the mountains shall depart." The Recitative, as appears from the book of words, was sung at Birmingham, and the Choral Recitative is entirely an afterthought. The original ran as follows:—

RECIT.

O Lord, I have heard of Thee by the ear, but

now mine eye see-eth Thee, Therefore my heart is

glad, my glo-ry re-joic-eth, and my

flesh in hope shall rest.

No. 37—Arioso, "For the mountains shall depart." On a blank page in the MS. is written "No. 37 to come." It came, as we all know, but not into this copy.

No. 38—Chorus, "Then did Elijah the Prophet." Mendelssohn slightly changed one brief passage in the voice parts of this Chorus. Otherwise the MS. and the printed score agree. The passage in question will be found on pages 297-8 of the latter, and may be compared with the following:—

And he went by a whirlwind, he went by a whirlwind, he

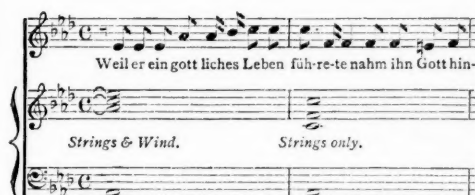
a whirlwind, a whirlwind,





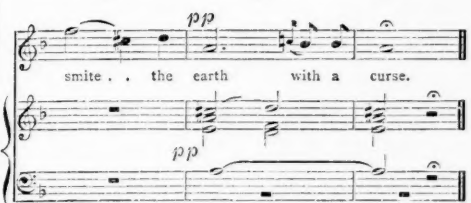
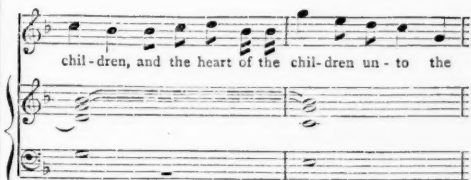
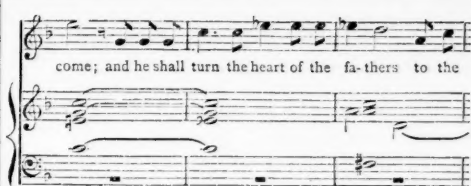
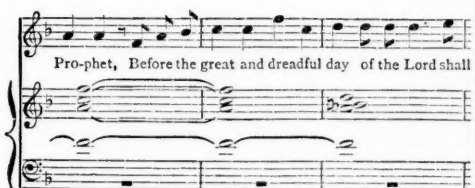
## No. 39—Aria, "Then shall the righteous shine."

This air, as we find it in the printed score, corresponds exactly with that in the MS., where, however, it leads without break into a Recitative for the contralto voice. The Recitative was sung at Birmingham by Miss M. Williams, to the words "Now Elijah walked with God, and he was not, for God took him." We give it below with the original German:—



## No. 40—Recitative, "Behold! God hath sent Elijah the Prophet."

A glance at the original, transcribed below, shows that Mendelssohn rewrote this Recitative, putting it into the key of C, and—happy thought—adding a trumpet part. Moreover, he marked the greater portion to be sung in *tempo*, instead of recitative:—



(To be continued.)

## MUSIC IN ITS RELATION TO OTHER ARTS.

(Concluded from page 67.)

In the last number we dealt with the four great canons of composition in art—Principality, Symmetry, Repetition, Contrast. We shall now pass to Interchange, Gradation, and Simplicity; touch upon the manner in which genius deals with the laws of all art; refer to appropriateness and grotesque; and draw some interesting parallels between architecture and music, and between literature and music.

## 5. INTERCHANGE.

From the law of contrast Mr. Ruskin passes to the law of interchange—a law which is really but a subdivision of that of contrast, or rather perhaps a limitation of it, because by it contrasted masses are so connected that they shall not be separated masses.

The words with which Mr. Ruskin introduces this law are these:—

"Closely connected with the law of contrast is a law which enforces the unity of opposite things by giving to each a portion of the character of the other. If, for instance, you divide a shield into two masses of colour all the way down—suppose blue and white—and put a bar or figure of an animal partly on one division, partly on the other, you will find it pleasant

to the eye if you make the part of the animal blue which comes on the white half, and white which comes on the blue half. This is done in heraldry, partly for the sake of perfect intelligibility, but yet more for the sake of delight in interchange of colour, since, in all ornamentation whatever, the practice is continual in the ages of good design."

Now this interchange between two predominant colours in painting or heraldry has its exact counterpart in music in those movements which have two predominant subjects. At some part of the composition we are certain to find them more or less intertwined in such a manner as to show that they are not disconnected matter, but have a practical connection with each other, and have been associated together, not at haphazard, but with a well-considered design. The two subjects are, in fact, exhibited in their relation to each other much as a logician would bring into prominence the points of connection between his major and minor premises. The subjects in music are interchanged just as the colours are in painting.

#### 6. GRADATION.

Another law, opposed to the law of contrast, is the law of gradation. Mr. Ruskin says:—

"Whenever you lay on a mass of colour, be sure that, however large it may be, or however small, it shall be graduated. No colour exists in Nature under ordinary circumstances without gradation. . . . And it does not matter how small the touch of colour may be, though not larger than the smallest pin's head, if one part of it is not darker than the rest it is a bad touch; for it is not merely because the natural fact is so that your colour should be graduated: the preciousness and pleasantness of the colour itself depend more on this than on any other of its qualities, for gradation is to colours just what curvature is to lines, both being felt to be beautiful by the pure instinct of every human mind, and both considered as types expressing the law of gradual change and progress in the human soul itself."

And further on in the same letter, speaking of curvature, the writer specifies variation as one of the two characters by which "graceful curvature is distinguished from ungraceful"—"that is to say, its never remaining equal in degree at different parts of its course." The same maxim may be applied to gradation of colours—that is, the degrees by which dark passes to light must be always and regularly increasing or diminishing.

Gradation of two kinds is to be found in music, and the two are frequently to be found together, just as in painting gradation of colour and curvature of line may be, and commonly are, combined. There is gradation in quantity of sound—that is, a constant change from loud to soft or from soft to loud; and there is also, but perhaps less often, gradation of pace—that is, a constant change in time, from quick to slow or from slow to quick.

And just as a graceful curve is always increasing in degree, so the gradation of sound in music is always increasing in degree. So that the straight lines with which *crescendos* and *decrescendos* are marked do not accurately represent the composer's intention. If for the ordinary marks—



we were to substitute these—



as indicating that the *crescendo* is to gather force as it rises and lose it as it falls, we should more

accurately depict what we hear in music, and we should see at once the analogy between gradation of sound and curvature of line.

Where these gradations are very decided they are marked in the music by the words *crescendo* or *decrescendo*, and *rallentando* or *accelerando*.

But beyond these marked features there are the more delicate changes which are too slight for any marking and which may vary, without any inaccuracy, not only with different performers, but from time to time with the same performer—the gentle pressing forward or holding back, with tender care, of some one note or group of notes—which may be compared to the gradation of a touch of colour "not larger than the smallest pin's head" spoken of by Mr. Ruskin. This is what we call "phrasing." It is by his phrasing that we can tell whether the player has grasped the true hidden meanings of the composer, which cannot be placed on paper.

In the last quotation there were three remarkable words used by Mr. Ruskin. He says: "No colour exists in Nature under ordinary circumstances without gradation." This exceptional law of Nature is obeyed by musicians as it is by other artists. The straight line and the even colour may appear in painting for a special purpose. The horizon at sea is a straight line, as though it would say, Man's power, like his sight, is limited. So, also, while gradation in music is almost universal, the hard line may appear to excite a special feeling, as awe, for instance. At the end of Mendelssohn's 98th Psalm the inevitable future Judgment which none can escape is suspended over us as the voices thunder forth, to the same note, repeated with the same force, "He shall judge, judge with truth."

#### 7. SIMPLICITY.

In every art we know that simplicity affects us more than the most Titanic piling up of masses. The material with which he deals compels a sculptor to be simple. Witness the force which Flaxman has expressed in fewest lines. In the old masters, it is the simplicity of style that compels us to admiration. Why was the introduction to the last act of the "Africaine" encored seven times on the production of the opera? Because the house was carried away by the simplicity of a few bars of melody in absolute unison without any accompaniment. But that melody is written with an exquisite knowledge of the peculiarities of the instruments to which it is assigned. And thus it is that in music, as in everything else, it requires real genius to be simple. A man may crowd his score with parts, but all the scraping and blowing in the world will not produce the effect of the first four notes of Beethoven's Fifth Symphony, or of some of Mozart's simple movements. Mendelssohn in his choral works almost always flies to unison for the voices in his most telling passages. No composition is more respected than the "Hallelujah" Chorus in the "Messiah," and yet observe its simplicity.

We have thus endeavoured to show that the laws and those only by which critics judge those arts which appeal to the eye are applicable also to music. We now propose to draw a few parallels, which, if they are more accidental, are probably not quite so unentertaining as those which have already been suggested.

#### OPERATIONS OF GENIUS.

In the older religious pictures there is a sort of Gregorian stiffness in the arrangement of the attendant saints—two on each side, with undisguised symmetry. Now, in the Madonna di San Sisto, Raphael has observed the law of symmetry, and even the

number of four attendant figures; but, by a stroke of genius, the stiff line has vanished, and the two little angels, dropped to the bottom of the picture, open out an altogether new field of thought; and yet this change in composition is but a development of the old grouping.

The sonata form, as finally settled by Haydn, with the requirement that the second subject should appear in the key of the dominant, was as fixed as the grouping of one of Perugino's pictures. And where it has since been departed from it is interesting to observe how the departure is a development of the old rule, and not an infringement of it.

In music, as in painting, and in every art, we see genius observing the underlying truth of a rule while infringing the letter. The merely clever artist will always be within rule, and always be right; but it is reserved to genius to revivify the spirit which has given birth to a rule by casting away the body in which it has been petrified.

The attention of the Head Master of Christ's Hospital having been called to Coleridge when a boy low down in the school, he inquired of the class master concerning him. The class master reported that Coleridge was a very dull boy—if asked for a rule of grammar, he never knew it, but always invented one of his own.

#### APPROPRIATENESS.

Frescoes have this about them which cannot be said of pictures—that we generally see them in the light for which the artist painted. Statuary, too, by its bulk has the same advantage, and in architecture of course the design is governed by the site.

There is no opera more often played at Covent Garden than the "Barbiere," and yet the audience never seem to see that it is utterly unsuited to a stage of such magnitude. Auber was a good stage-manager, and the length of the introductions to songs and other details in his operas are notably governed by the stage for which they were intended. In the endings of many movements in his masses, Mozart has obviously studied the acoustic peculiarities of churches. Thus the repetition of the key-note alone avoided the clash on his delicate ear of ill-assorted harmonies. He felt this; subsequent science has taught us what he felt.

#### GROTESQUE.

A most interesting occupation would be to study the analogy between the grotesque in music and in other arts. It is sufficient here just to touch the subject. In his "Modern Painters" Mr. Ruskin, after stating that the grotesque should not be elaborated, says:—

"What is thus doubtfully true of the pathetic grotesque is assuredly and always true of the jesting grotesque. So far as it expresses any transient flash of wit or satire, the less labour of line or colour given to its expression the better: elaborate jesting being always intensely painful."

How well this describes the touches of humour which we meet with in Haydn and Beethoven!

#### ARCHITECTURE AND MUSIC.

Good design in architecture is wonderfully like good fugue-writing. It relies on two principles—unity of general conception and variety of detail. We may note this especially in the romanesque, with its endless variety of treatment of an arcade with little columns, all generally alike, but found on examination to vary in capital, in shaft, and in base.

But there are many points of happy resemblance between music and architecture. For instance, there is many a progression which by its breadth and

other properties is suited to a bass part, though it could never form part of the superstructure. We could no more substitute the bass for the treble of Tallis's litany than the base of a column for its capital.

There is also a parallel between the appropriate treatment of an instrument in music and of a material in architecture. A design suitable for stone is inappropriate in brick or wood; and a violin passage is inconvenient or impossible for a wind instrument.

Again, there is some analogy between the superimposed orders in Renaissance architecture—take, for example, the church of St. Mary in the Strand—and the successive movements of a sonata. The architectural orders always follow each other in a definite succession; so do the movements of the sonata. Then the architect takes measures to increase the importance of the cornice of the highest order, so that it shall not only be the finish of its own order, but also distinctly the finish of the whole building. For example, in the exterior of St. Paul's Cathedral there are two entablatures of the same proportion; but, in the upper, brackets supporting the cornice are introduced on the frieze, thereby giving emphasis to the upper storey. Similarly in a sonata the close of the last movement is commonly more decided, more satisfying, as the close of the entire work, than the termination of any previous movement.

The repetitions of a ground bass resemble a line of identical columns, which yet are not monotonous from the varied backgrounds and surroundings with which they are seen. One stands out in bold relief against a window, another fades away into a distant wall. In one case we see an angle of the capital, in another case the side; and so, while all are alike, each has a different aspect. The plain circle of a Tuscan or Doric capital is less modified by a change of position on the part of the spectator, than the more ornate Ionic or Corinthian capital; this is perhaps the reason why the latter orders are more employed in interiors than the former.

Again in classical architecture, the form is old, but the skill of the architect is in the treatment. So with fugue: we do not look at the originality of the subject, but at the manner in which it is treated.

The different means which are taken to soften the hard line of a cornice against the sky—by a balustrade, for instance—are like a coda in the subdominant after a full close. If with the hand or a stick we conceal the balustrade at the top of the Treasury buildings or of St. Paul's, we have the same sense of abruptness of finish as we have in a movement in which the key of the subdominant is not employed towards the close.

The minuet and trio is a form in music which is the exact type of a certain treatment which we find in Renaissance architecture. The minuet is a movement complete in itself enfolding another movement, the trio, also complete in itself; but the trio and minuet are of nearly equal dimensions. We have many specimens of a smaller movement enclosed in one comparatively much larger. Thus in a finale we have sometimes a short movement introduced as an episode, which is so complete that it may be treated as a miniature movement of development with free fantasia and all essential parts—a sort of picture within a picture. For example, the finale of Mozart's First Pianoforte Sonata, in the key of F major, includes a complete little movement of twenty-two bars in the key of F minor.

Similarly, in Renaissance architecture, doors, windows and recesses are frequently treated in an order different from that of the main building, and are, as it were, separate movements, complete in themselves, included in another larger movement. For example,

in St. Peter's, Vere Street, by Gibbs, the sacrum is Ionic and is embraced by the general Corinthian order of the building, exactly like a trio by a minuet. And that a similar principle may be applied in the case of ornamentation of buildings with colour we have the authority of Mr. Aitcheson. In a paper on "Colour as applied to Architecture," read at the London Institute on December 19, 1881, Mr. Aitcheson says:—

"But the obtaining of one suffused colour need not prevent us from making any deep recess—or portion that is so cut off as to make itself a separate object—a spot of brilliancy or coloured loveliness quite different from the main colour of the decoration."

Now, if we glance at the comparative history of architecture and music, we shall find that there is some analogy between the five species of counterpoint and the five orders of classical architecture, and also the successive periods of English Gothic architecture. We are indebted to Professor Macfarren for the suggestion of a comparison between the five species of counterpoint and the five orders of classical architecture, but the comparison with Gothic architecture is still more striking.

The most massive species of counterpoint is that which moves no faster than the subject; it is full of dignity and stands firm, like the heavy Doric or the massive Norman.

More ornamental is the counterpoint which moves twice as fast as the subject, two notes to one, like the lighter Tuscan and the airy First-pointed Gothic.

Still more fanciful and more modern is the third species of counterpoint. In its common form of four notes to one, it has the prettiness of Ionic. But under this species are also grouped three notes to one and six notes to one, so that it has all the varied beauty of Middle-pointed Gothic, whether geometrical or flamboyant; and we may perhaps some day sublimate from this species of counterpoint something as refined as what was once ironically termed the "early late middle pointed."

Then advancing science discovered that wonderful ornament in music the suspension. The endless motion of the third species was checked at once by this new discovery. This is like the Corinthian, which is more stately than the Ionic. But it still more closely resembles the square-set early Perpendicular Gothic, which effected a complete revolution in architecture.

The fifth species of counterpoint is a florid form of the fourth, a figure derived from the third species being employed to conceal the true construction. Here, then, we have the third and fourth species of counterpoint combined to make a fifth species just as in classical architecture the third and fourth orders, Ionic and Corinthian, are combined to make a fifth, called Composite. And the true construction of the counterpoint is concealed by the florid ornament, just as in the later florid perpendicular architecture the true construction is often concealed by the superimposed ornament.

#### LITERATURE AND MUSIC.

Hitherto no reference has been made to poetry; but poetry may serve to illustrate how far music may be allowed to imitate the sounds of nature. It may safely be said that any imitation of natural sounds must, in poetry, be wrapped up in words—that is to say, the sounds must not be imitated by the mouth, but words may be employed which are suggestive of the sounds.

The somewhat trite quotation from Pope's "Odyssey," in which the labour of Sisyphus in getting his stone up the hill is contrasted with the facility with which the stone rolls down again, will make this clear:—

With many a weary step and many a groan,  
Up the high hill he heaves a huge round stone;  
The huge round stone, resulting with a bound,  
Thunders impetuous down, and smokes along the ground.

Here there is no avowed imitation, but the sense is expressed in words which are specially selected for their suggestiveness.

So is it with music. The figure of the accompaniment to the ride in Berlioz' "Faust" is highly suggestive of the galloping of horses, and as the notes get slower, we seem to see the horses stopping. But this is not an exact imitation of the horses' feet, for the same notes are not preserved, but only the figure; and, in fact, as the horses stopped and got out of their stride, their feet would touch the ground faster instead of slower.

And from literature generally may be taken another illustration of an object which should be kept in view in musical composition.

One of the beauties of Macaulay's style is the skill with which he returns from a digression to his principal matter. Not only does the digression seem to arise naturally out of the subject; it also seems to return to it naturally, forming a sort of loop in the thread of the argument.

So it is with music. A digression must work back to the principal theme, and not jump back to it with an awkward sort of musical "but to return," or any other pleonasm.

Many points of resemblance between music and her sister arts may be recognised beyond those referred to above. The object in view has been to excite interest in the comparative study of art. The mind of a specialist is expanded by the knowledge of an art which operates through a medium different from his own. A painter may paint better pictures when he can appreciate the principles which governed Bach, Mozart, and Beethoven; a musician may compose better music when he has learned what may be learned at Assisi, in the Pitti Palace, or from the walls of our own National Gallery.

It is, happily, now not uncommon to see the first painters of the day in St. James's Hall: I hope that the first musicians of the day may be as frequently met within the walls of Burlington House. But merely to look at pictures and to listen to music is not enough; we must each go a little below the skin, and, though we may not be able to understand every anatomical nicety of the other's art, let us in each case learn something of the general skeleton.

Let knowledge grow from more to more,  
But more of reverence in us dwell;  
That mind and soul, according well,  
May make one music as before,  
But vaster.

#### THE GREAT COMPOSERS.

By JOSEPH BENNETT.

NO. XII.—ROSSINI (continued from page 75).

THE first performance of "Guillaume Tell" took place at the Opéra, on August 3, 1829, the principal artists being Nourrit (*Arnold*), Dabadie (*Guillaume*), Levasseur (*Walter*), Madame Damareau-Cinti (*Mathilde*), Madame Dabadie (*Jenny*), and Mdlle. Mori (*Edwige*). It would scarcely be interesting or valuable to reproduce here the critical notices which appeared in the French papers. We all know "Guillaume Tell" for ourselves—though it must be said that English representations for many years past have done it a gross injustice—and there is only need to state, for the sake of the fact, that the opinions of Parisian journalists were divided, a vast majority awarding praise. It was generally felt that the work suffered through its cumbersome libretto, and particularly from lack of dramatic interest after the

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famous meeting of the Cantons. This, however, did not abate the popularity of individual numbers. Soon all the town was talking of the overture, the duets in the first and second acts, the splendid trio, the choruses in act ii, and the Tyrolienne. *A propos* to this last, an anecdote appeared in a journal of the period. We give it for what it is worth:—

"A Mons. P., living at Boulogne-sur-Mer, was in possession of a musical library comprising a selection of the best French and other compositions, many of which are very little known. Rossini heard of this, and when engaged in the composition of 'Guillaume Tell' he applied to Mons. P. for any Swiss airs which he might have in his collection, as it was important to introduce a national air in the forthcoming opera. Shortly after, Mons. P. forwarded four airs, three of which were returned by Rossini as execrable. The fourth he kept, it being, as he said, redolent of the Helvetian mountains, and he used it accordingly for the Tyrolienne in the third act—with what success all who have heard the opera can testify. The cream of the history is, however, to come. After the triumph of 'Guillaume Tell,' and, in particular, of the Tyrolese air, the *maestro* received a letter from Boulogne, in which Mons. P., after multifarious excuses for his happy and innocent deception, humbly declared that he himself was the real author of this national Swiss air."

The sensation in Paris on the night of the first performance of "Guillaume Tell" was undoubtedly very great. This we can perfectly understand, for here was a composer, at thirty-seven, showing the most extraordinary adaptability as well as remarkable genius. There were many who questioned his power to write for the severer taste of the French public after so long delighting the more sensuous and less artistic preferences of his own countrymen. But the result discomfited all such expectations. Men could hardly believe their senses as the spectacle of Rossini soaring to the grand elevation of "Guillaume Tell" unfolded itself. The thing was alike a revolution and a surprise, and opened up a vista of possibilities which, unfortunately, was doomed to close again in disappointment. It has been well said:—

"The spectacle of a great master at the zenith of his glory and in the very prime of life thus breaking with all the traditions of his genius and appearing as in a second avatar is indeed a great and noble one. The sacrifice of all the means of effect by which his early popularity had been obtained is one which Rossini shares with Gluck and Weber, but which our former experience of his character would hardly have prepared us for. He seems at length to have discovered how antagonistic such effects were to the simplicity which was really at the base of the great musical revolution effected by him; but to discover and to act on a discovery are two different things, and he ought to have full credit for the courage and sincerity with which, at his age, he forsook the flowery plains in which his genius had formerly revelled for loftier and less accessible heights."

The first impulse of the Parisians was to award the credit here spoken of. At the close of the performance Habeneck conducted his musicians to Rossini's house on the Boulevard Montmartre, and, standing in the street, played the overture to the new masterpiece, in the presence of a great and representative crowd. "The people applauded," says one who was present, "so as to make the stones of the boulevard shake. They reached even a pitch of frenzy when Levasseur, Nourrit, and Dabadie thundered out the trio of the Oath.

Boieldieu, that musician of genius and heart, who also lodged at No. 10, went to Rossini's room and embraced him. Paer and Berton took an ice at the Café des Variétés, saying together, 'Art is lost.' To this Azevedo adds: "Rossini had been invited to supper with some friends. On returning with his *convives*, he found the neighbourhood of his residence blocked by an enormous crowd. The police and armed force were present, as was right, to preserve order. When the hero of the *fête* wished to pass he was prevented. He had to say, 'I am Rossini; they cannot begin without me. Let me pass.' To this the police answered, 'You Rossini! Be off, joker!' He then had to invoke the authority of a high functionary, who delivered him from trouble, after taking all needful precautions to assure himself of his identity."

"Guillaume Tell" was performed in its entirety fifty-six times; then three acts were given, and at last the second act only survived. What effect this treatment of his great work had upon the composer will appear a little later. There was, however, some consolation in selling the score to Troupenas for 24,000 francs, and also, perhaps, in receiving the red ribbon of the Legion of Honour.

At the climax of his glory and fame Rossini illustrated a frequent tendency of complex human nature—he began to think of his Italian home, and the poor old father who still survived. The ancient inspector of slaughter-houses and town trumpeter had visited his illustrious son at Paris in 1828, and spent several weeks with him, but, unable to accommodate himself to a new and strange life, soon returned to Bologna. Thither the master resolved to follow him, and find rest in the land of his birth from long years of wandering and work. He could well afford to do so. Having resigned his sinecure as inspector of singing in France, Rossini was free to leave that country, while an arrangement made with the Government set his mind at ease on the score of money matters. According to the treaty in question, he bound himself to compose exclusively for the Opéra during ten years, and once in two years to produce a new work for which the Civil List engaged to pay 15,000 francs. There was a further agreement that in case the Civil List desired to terminate the contract, Rossini should receive a retiring pension of 6,000 francs per annum. With a contented spirit, therefore, our master set out for Bologna, and in the society of his father, surrounded by familiar scenes, began to amuse himself as he well knew how. Azevedo tells us that, at intervals, he thought over a new opera on the subject of "Faust," having already studied Goethe's drama with that view, and drawn up a *scenario*. Years afterwards he was questioned by Ferdinand Hiller upon this matter, and made reply: "It was for a long period a favourite notion of mine, and I had already planned the whole *scenario* with Jouy: it was naturally based upon Goethe's poem. At this time, however, there arose in Paris a regular 'Faust' mania; every theatre had a particular 'Faust' of its own, and this somewhat damped my ardour." There was, however, another and more potent reason for abandoning the idea of "Faust." July, 1830, came round bringing its famous "days"—those which saw that—even for a Bourbon—particularly stupid monarch, Charles Dix, driven from his throne. Rossini was not blind to the full significance of this revolution as regarded himself. The old order had changed, giving place to a new, and in the new, he vehemently suspected, there was no such thing as a pension of 6,000 francs. So, in November, the master, leaving his Italian retreat, went to Paris for the purpose of knowing the worst—perhaps of making it better. The worst, no doubt,

\* Grove's "Dictionary of Music and Musicians"; article, "Rossini."

was very bad indeed. Not only had the fabric of society been shaken to the end of a general displacement, but the Civil List, charged with Rossini's pension and rewards, was in liquidation, and the allowance to Louis Philippe did not permit of much liberality, even had that personage felt disposed to exercise it. Nor was this all. The Opéra had been put under the Minister of the Interior; Lubbert, Rossini's managerial friend, knew the place no more, and there was an end for good and all to the arrangement that the master should produce a work every two years. More disheartening circumstances could not be conceived, especially by Rossini, whose sanguine temperament had in view a kind of musical dictatorship for France, with himself as a very-well-off and comfortable dictator. Nevertheless, the master did not anticipate a long stay in Paris. He had all his life been able to use the words of Cæsar's laconic despatch, and probably thought that his mere presence on the scene would suffice. For once, however, the spell of victory was broken, and, in all probability it is to the suspense and humiliation of Rossini's position through several succeeding years that we owe his resolve to write no more for the stage. This the composer did not foresee when, instead of taking an apartment for himself, he accepted the hospitality of his friend Severini, who, as a director of the Théâtre Italien—the present Opéra-Comique—lived beneath the roof of that edifice. Having settled down there he entered upon *pourparlers* with regard to his pension. Among the political personages whom he visited was M. Guizot; and in the "Mémoires pour servir à l'Histoire de mon Temps" that statesman records not only the fact but his impressions of the master. He says:—

"The same day M. Lenormant brought to breakfast with me M. Rossini, to whom the Revolution of July had caused some annoyances, which I wished to make him forget. King Charles X. had treated him with well-merited favour. He was inspector-general of singing, and received, in addition to his author's rights, a salary of seven thousand francs; and some months previously, after the brilliant success of "Guillaume Tell," the Civil List had signed a treaty with him by which he undertook to write two more great works for the French stage. I wished the new Government to show him the same good will, and that he, in return, should give us the promised masterpieces. We talked freely, and I was struck by the animation and variety of his wit, open to all subjects, gay without vulgarity, and satirical without bitterness. He left me, after half an hour's agreeable conversation, but which led to nothing, for it was not long before I resigned. I remained with my wife, whom M. Rossini's person and conversation had much interested. My little girl Henrietta, who was just beginning to walk and to chatter, was brought into the room. My wife went to the piano and played some passages from the master who had just left us—from "Tancredi" amongst other works. We were alone; I passed I cannot say how long in this manner, forgetting all external occupations, listening to the piano, watching my little girl, who was trying to walk, perfectly tranquil and absorbed in contemplation of these objects of my affection."

Time passed, and the matter of the pension remained unsettled; indeed, there was a growing reluctance on the part of the authorities to enter upon its consideration. At length, nearly four years having been wasted in vain personal efforts, Rossini resolved

to put the law in motion. Meanwhile, he had not wholly abandoned the pen of the composer for that of the suitor. In 1832 a Spanish gentleman, Don Varela, resident in Madrid, desired to possess a sacred work by Rossini, and to that end obtained the help of the composer's friend Aguado as an intermediary. Rossini consenting, six numbers of the "Stabat Mater" were finished before illness compelled the master to abandon it. An obstinate and painful attack of lumbago laid him completely aside, but, as Don Varela grew impatient, Rossini begged Signor Tadolini, singing-master at the Théâtre Italien, to complete the task. This Tadolini did, and the "Stabat" was forthwith despatched to Madrid, on a distinct understanding that the MS. should be retained in Varela's hands. In return Rossini was presented by the Spaniard with a diamond ring valued at 6,000 francs. Presently we shall hear of this work again, but now is the time to state that a Mass was arranged by the master from his operas in 1832, and that in 1834 he handed to Troupenas for publication a set of twelve drawing-room pieces, entitled "Soirées Musicales." Let us now return to the question of the pension, which dragged its length along like Pope's Alexandrine line.

Rossini's case came before the Court of First Instance on March 24, 1834; his counsel, M. Dupin, *jeune*, seeking to show that the decree conferring the pension was one of binding obligation upon the State. On the other hand, the Crown argued that the charge lay upon the Opéra, but could not convince the Court, which ordered that the liquidator of the old Civil List should pay Rossini all arrears, and continue the pension for the future. Against this decision the Crown appealed; the case coming on for further argument (February 14, 1835) before the First Chamber of the Royal Court of Paris. Previous to this date, it should be observed (April 8, 1834), a law had been passed removing all obligations incurred under the old Civil List from the official liquidator and transferring them to the Minister of Finance. It was, nevertheless, the liquidator who appealed. Objection being promptly made to his *locus standi* under the new law, the court held it to be fatal, and condemned the liquidator in costs. Rossini's troubles were not over even then. The Préfet of the Seine intervened, and the Council of State (July 16, 1835), for reasons urged by that functionary, set aside both the decision of the Court of First Instance and that of the Court of Appeal. It appeared then that the battle would have to be fought all over again, but, thanks, it is said, to the good offices of M. Thiers, the Government abandoned the fruits of its victory; Rossini receiving his arrears from July 1, 1830, and having his pension formally charged upon the Treasury.

"During the five mortal years," says Azevedo, "which this deplorable affair lasted, Rossini preserved a stoical countenance. The amenities of a fatiguing procedure; the nearly complete neglect of his French operas; the mutilation of his masterpiece; the complete destruction of the plan which he had conceived and, as far as circumstances allowed, so well realised for the complete musical conquest of our beautiful France—none of these things could draw a complaint, a bitter word, a protest from this man, whose character, to those able to estimate it, was as extraordinary as his genius. Once only Rossini revealed his thoughts, and that was by a *mot spirituel*. The director of the Opéra, meeting him on the Boulevard, said, in a tone intended to be pleasant, 'Well, maestro, you ought not to complain; the second act of "Guillaume Tell" is played this evening.' 'All of it?' asked Rossini, with the calmest air in the world."

\* Vide "Life of Rossini," by Sutherland Edwards, pp. 329-330.

† It will be observed that these figures—7,000 francs and two works—differ from the figures already given on the authority of Azevedo and others.

There was now nothing to detain the master in Paris, and in November, 1836, he rejoined his aged father at Bologna, there resuming the life quitted five years before.

(To be continued.)

### ENGLISH OPERA AND THE COMING SEASON.

ENGLISH Opera is about to enter a new phase of existence, the importance of which in the history of our music can scarcely be exaggerated. The most cursory survey of the fortunes of English Opera since the commencement of the century, will suffice to show that not only are we about to witness a new departure in our National opera, but one that in all probability will be memorable in our musical annals. Since 1809, when the son of Dr. Arnold opened the Lyceum as an English Opera house, many and curious have been the vicissitudes through which our opera has passed. At the Lyceum, as subsequently at Drury Lane, English Opera gave place frequently to Italian operas in English, as when Malibran sang at the latter house in English versions of "La Sonnambula," &c. With the appearance of Balfe and Wallace a reaction set in, and for many years native opera exhibited a renewed, but spasmodic, vitality. The production in 1834 of Barnett's "Mountain Sylph," and the successes scored by Sir Julius Benedict and Dr. Macfarren, may be mentioned as bright epochs in a chequered story. We have even witnessed the formation, and failure, of an English Opera Company, Limited. Yet, although a certain progressive movement may be detected in the artistic quality of the works produced during this long period, it will be generally conceded that at no time was our opera comparable to contemporary continental production. We need not now inquire into the causes of this mediocrity, nor how it has since come to pass that some of our living composers, such as Mr. Cowen and Mr. Villiers Stanford, have sought and found an audience for their works in other countries. With the last few years has developed among us a feeling for the higher class of music that is quite phenomenal. Through many and diverse agencies our dormant æsthetic sense has been made sensate. And this development of taste is, we believe, a veritable passion, nor are we over sanguine in thinking it extends to the department of dramatic music. The approaching season which Mr. Carl Rosa inaugurates at Drury Lane at Easter will be remarkable for the production for the first time of two operas by two English composers. Not many years ago a similar announcement would have awakened little interest and less hope. Another addition to the catalogue of Balfe's works, for instance, would scarcely have stirred the placidity of the musical world; its quality would have been easily anticipated; it was sure to be melodious after the fashion of its forerunners, undramatic in character, and Italian in form; while it was equally sure to present in its action absurdly inconsequential levities. Now, however, the old order of things is changed. It is no longer possible to present to the public, as new work in opera, anything composed on the old familiar lines, when a play of the loosest construction, and music that was purely incidental, betrayed, like an ill-assorted couple, their mutual weakness. The very word "opera" has acquired of late years a new and significant meaning. No one knows better than Mr. Carl Rosa that while the public demand novelty it is novelty that shall be representative of our time, and not resuscitative of the past; it is essential for success that new work in opera should possess the quality of *modernité*. Now

or never will it be determined whether we are a musical people in the broadest sense of the phrase, and whether our appreciation of English opera extends beyond a taste for operettas in which musical *bouffonneries* and ephemeral pleasantries are the mighty attractions.

Of these two forthcoming English operas to which we have alluded, one is the composition of Mr. A. C. Mackenzie, while Mr. Goring Thomas is the author of the other. Mr. Mackenzie's "Colomba" is founded on a libretto written by Mr. Hueffer on one of Prosper Mérimée's most brilliant romances. With so excellent a subject for dramatic treatment there is reason to hope that "Colomba" will prove an addition to the successful operas, the dramas of which have been drawn from the source that inspired Herold's "Pré-aux-Clercs," and Bizet's "Carmen." Although still young, Mr. Mackenzie is already favourably known by his Cantata "The Bride," and still more by his "Jason," which lately met with so distinguished a success at Bristol—a work remarkable in many ways, but above all for the serious, conscientious spirit in which the composer has realised a lofty conception. The striking individuality of the music of "Jason" is of happy augury for "Colomba." Those who are acquainted with Mr. Mackenzie's works have the right to entertain high expectations of his opera. Not only has he had the advantage of a course of training in all branches of music, such as would be considered severe even in these days, but he has, in the thorough spirit of an artist, made himself acquainted with all the resources of the modern orchestra, so as to be able to command those resources. While in Germany, and when quite a youth, he took his place in the orchestra to share the responsibilities in the execution of such works as "Lohengrin" and "Tannhäuser." He is thus enabled to put into practice the acquirements of a varied and invaluable experience, and to graft this important knowledge on his natural gifts, his fluent invention, and his well-known and remarkable genius for melody. Hence it may be inferred with certainty that "Colomba" is a dramatic opera, not a lyrical play in which the numbers of the score are incidental and susceptible of a natural detachment from the context, and that it in no sense repeats the traditions of past English opera, but illustrates, in thoroughly modern spirit, the unassailable theories of Gluck. It will be seen, for instance, in "Colomba," that the proprieties of the drama are respected, and their sweet reasonableness never outraged; that the *leit-motif* is used as Weber and Wagner (in his early works) used and not abused it; and that the opera forms a homogeneous whole, even as the different parts of a symphony comprehend one controlling idea. One other matter in connection with "Colomba" calls for notice, for it is an innovation. The spoken dialogue which has hitherto obtained in English opera, as in *opéra comique* and in German opera, gives place in Mr. Mackenzie's work to an accompanied recitative. This will not be received with satisfaction by those who still hold the old-fashioned and, we believe, wholly fallacious notion that our language does not lend itself to this form of rhythmical expression. It remains to be seen if Mr. Mackenzie has not taken a step towards the abolition of what appears to us to be a painful and ludicrous incongruity in our opera.

The second new English Opera which Mr. Carl Rosa is about to produce is Mr. Goring Thomas's "Esmeralda." The libretto, we understand, is based upon one written by M. Victor Hugo, on his popular romance "Notre Dame de Paris." It is arranged by Signor Randegger, with the translation by Mr.

Marzials, who had made some additions in verse of his own. Some of the reasons we have already given for anticipating in "Colomba," a work worthy of the purer aesthetics of our age, animate our expectation of "Esmeralda." Indeed, the acceptance of these works by Mr. Carl Rosa should be a guarantee that they possess the distinguishing qualities we have indicated, and their production must mark an era in the history of English Opera. The success of Mr. Carl Rosa's spirited enterprise being premised, there arises a question of the deepest interest to all English musicians—a question that concerns all who honour the music of their country, and who regard hopefully the brightening future. We learn on the highest authority that in Germany, at the present time, there exists an absolute dearth of dramatic music of the highest quality, while productions of mediocrity abound. In Italy also, as Signor Filippi has recently testified, the works of foreigners, chiefly, are hailed with acclamation, and—if we except Ponchielli and the fastidious genius of Boito—mediocrity is paramount. In France alone is found a school of exuberant vitality and of marked individuality. It is only natural while confronting these facts to admit the possibility—nay, the imminent probability—of the reversal of the old order of things, and of seeing the productions of our rising school of dramatic composition obtain a hearing on the continent. The excursions of English opera across the channel have, it is true, been hitherto but May-day flights, but the history of the past should not, in the face of these signs of the times, make us despondent. It is because the present outlook amply justifies us, and in no mere sanguine spirit, that we entertain this view of our future: our art-country is no longer an island and never again can be; and all things are combining to make even this possible—that English dramatic music may obtain a hearing elsewhere, as here.

In a recent number of the *Archivio Musicale* the editors have very politely inserted an elaborate article apologising for the expression, "England the unmusical, by Antonomasia." In a former number of the Neapolitan periodical the words quoted seem to have slipped from the pen of one of the contributors, and the editors admit the irrelevancy of the expression as applied to a country in which so much music is heard, and where the best composers have found patronage, and some of them a home. The article we refer to is too long to reproduce, and too well reasoned and methodical to be condensed. The gist of it is, that the writer is not disposed to pay so much attention to political and religious causes as others claim for them, in accounting for the comparative scarcity of great composers and musical artists in this country. He acknowledges, as we all do, the exceeding difficulty of the subject, but seems inclined to attribute something in the question to the mental constitution and temperament of the English people, and a great deal to their geographical isolation, which has engendered a sort of moral isolation, and that peculiarity in manners and habits which the English preserve ostentatiously, as the writer says, "in London or Quebec, Freetown, Calcutta, or Sydney." This insularity, he argues, is opposed to the principal excellence of music, which resides in its universality. For, as he says, even in Italy, when people lived in castles and walled towns, music was of small account, and afterwards developed only with the gradual development of society itself. He seems to think that in England, had the nation been highly gifted with a sense of music, the art would have asserted itself, in spite of Puritanism or any other external cause. In a sulphate of iron, as he

says, the iron—or the original purity and quality of the base—must count for something. He would doubtless admit, at the same time, that the method, the accidents and conditions of the combination, must also affect the ultimate result. The subject is very abstruse, but is philosophically treated in the *Archivio* of December 17th; and we draw the attention of our readers to the article. We feel inclined to remind the editors of the *Archivio Musicale*, which treats musical subjects in a broad as well as kindly and courteous spirit, that, as for the English, we abound in self-esteem; and our insularity has contributed to the growth of an armour that makes us impervious even to abuse, and much more to a well-meant delicate and skilful vivisection of our small failings. Should it please the *Archivio* to return at any time to the subject, we feel confident the English will only be too glad to allow it to cut and slash in its own way, without apologising afterwards or to begin with. We have been taught in our grammars to learn from our enemies; and with more reason shall we be pleased to learn from so cultivated a friend as the *Archivio*.

SINCE our last number appeared a conspicuous Welsh musician has passed away in the person of Mr. John Owen, of Chester, better known all over the Principality as Owain Alaw—his bardic cognomen. We are not aware of the exact position occupied by Mr. Owen among the professors of the border town in which he resided for many years. On the other hand, we do know that hardly an Eisteddfod of any importance was held in North and Mid Wales without his co-operation either as "conductor" or as adjudicator. In both capacities he did excellent service, while he was always available for a song or a speech. An Eisteddfod conductor, it may be well to add, does not necessarily imply a musician, but a kind of acting chairman, put up to relieve the ornamental person nominally presiding from duties he could not discharge. The conductor needs to be a man of ready wit and fluent speech, resolute of purpose and able to keep his temper. In these respects Mr. Owen was qualified, and his death will be felt as a severe loss. Most of the gentlemen conspicuous on the Eisteddfod platform fifteen or twenty years ago have now left it through age or death, and a new generation has arisen with larger views. Hence the old institution is coming up with the times, and promising to do more and better than minister to small vanities and narrow tastes. Next August the National meeting will be held in Cardiff, where arrangements as regards competitions, prizes, &c., are already complete. They seem to us comprehensive and liberal enough to satisfy the most exigent, the first prize in choral singing for example, being £100 and a gold medal. It is worthy of note that out of six musical adjudicators, four—Professor Macfarren, Mr. Barnby, Mr. Turpin, and Mr. Joseph Bennett—are Englishmen; the two Welshmen being Mr. Emlyn Evans and Mr. Jenkins, Mus. Bac. If these gentlemen agree to withhold prizes in cases where none of the competitors show adequate merit they will do good service to an institution that hitherto has not worked by a sufficiently high standard.

We have on several occasions drawn attention to the small honour paid to the great composers of the world by the English people, although it is true that we have been reminded of a "Beethoven Laundry" by seeing these words painted upon a cart, and have been told that a "Beethoven Street" can be discovered by any musical pilgrim who will take the trouble to find it. But where can we point to a statue, exhibited in a public promenade, of any of



the great men in musical art who can claim England as the land of their birth? That other countries are not so apathetic in their recollection of native musicians who have shed a lustre upon the art has been fully proved by the numerous testimonials to their genius which abound in their crowded thoroughfares; and we have now an instance that Italy is about to add one more to these national tributes. In a contemporary we read that "Signor Jerace, the young Neapolitan sculptor, who has already made himself a name in Italy, has been commissioned with a statue to the composer Bellini, to be erected in Naples. The monument will represent Bellini with the Muse. There will be four bas-reliefs, representing 'Norma,' the 'Sonnambula,' personages from the 'Puritani,' and either a scene from the 'Pirate,' 'Beatrice di Tenda,' or 'Romeo and Juliet.' The pedestal will be in the Greek style." Italians then will be reminded by this national monument not only that their country has received a valuable legacy from one born on their own soil, but that they know how to honour the donor. May we hope for the time when having paid due respect to politicians and warriors—we shall begin to recollect that England has produced some noble workers in the peaceful art of music?

THE kindly feeling evinced on all occasions by executive musicians towards their fellow artists has been so often practically manifested by readily offering their services to those who, through ill-health or necessitous circumstances, have been compelled to seek such gratuitous aid that we have almost come to regard music as a symbol of sympathy, which has the effect of banding its professors into a sort of masonic fraternity. Let it be remembered, however, that those who create music have equally shown their readiness to benefit the followers of their art, in proof of which—although instances might be easily multiplied—we may mention that Handel bequeathed a handsome legacy to the Royal Society of Musicians, and that Rossini left a large sum for the foundation of a *Conservatorio* in his native town, Pesaro. But we have now to speak of a celebrated composer who has not limited his charitable efforts to the benefit of musical artists, but has generously sought to relieve the miseries of all the poor around him. At Busseto, we read in a contemporary, Verdi is now building, at his own cost, a hospital in the neighbourhood of his villa, Santa Agatha, which it is hoped will be ready for use early in the summer of next year. He has been incited to this act of benevolence by finding that his poor neighbours were compelled to carry their sick on a waggon all the way to the nearest Piacentine hospital, often to the great pain and danger of the invalid; and not only, it is said, has he undertaken to defray the entire expense of the building, but he intends to furnish it completely, and to provide it with at least the beginning of an endowment. The many admirers of Verdi's works will, we are certain, be gratified to find that a portion of the fortune he has amassed by his contributions to the world's intellectual enjoyment has been so nobly spent in the endeavour to alleviate physical suffering.

We are glad to find that a noble effort has been made in the French Senate by M. Schœlcher (the biographer of Handel) to obtain an expression of opinion in favour of continuing the State subsidy to the Cathedral choirs of France, which had been rejected by the Chamber of Deputies. Pleading his cause on the ground that the maintenance of the Cathedral foundations preserved "the magnificent traditions of plain song," which he said was an

excellent scientific basis for the study of music, he pointed out that the withdrawal of this grant would prevent the performance of Oratorios in French Cathedrals, and thus the great masterpieces of sacred music would be virtually banished from France. Warming with his subject, he boldly asked, "In what other places besides the Cathedrals could be heard the sublime Masses of Beethoven and the grandiose Requiem of Mozart?" M. Schœlcher's appeal, we are told, took the clerical party by surprise, and produced a deep impression. As he was careful to inform the Senate that he had just consulted M. Gounod and M. Ambroise Thomas on the matter, it is clear that he has resolved to enlist the sympathies of the recognised musical artists of France in the movement; and it is unlikely, therefore, that the subject will be allowed to drop. That sacred music will shortly be heard by all classes with more sincere devotional feeling in a sacred than a secular building is a fact beyond dispute, even in countries where the great works of the great masters have encountered some opposition on their entrance to their legitimate home; and it is gratifying, therefore, to read that M. Schœlcher's proposition was rejected by a majority of only two votes, for it virtually proves that eventually the services of so powerful an ally as France in the good cause will not be withheld.

THE fifth annual Report of the Orphan School and Benevolent Fund for Musicians, organised and for many years carried on in Bath, by Miss Helen Kenway, is deserving of consideration as evidencing how, with a small amount of support, this charitable lady has been working for the means of educating the children of musical artists left destitute by the decease of their father, and also for the relief of those members of the profession who are totally incapacitated from earning the means of living. It is much to the credit of Miss Kenway that, so far from being actuated by any desire to place herself in opposition to the Royal Society of Musicians, she has ever acknowledged the excellence of this institution, and endeavoured, indeed, to supplement its usefulness by assisting those who, having neglected to become members, had no claim upon its funds. It is announced that there are many orphans anxiously waiting for admission to a school; and, if sufficient funds can be procured, Miss Kenway is desirous of taking a house for educational purposes, and devoting herself entirely to its management. The Report includes a list of those who have been benefitted by this Fund; and names and further details will be furnished on application to Miss Helen Kenway, South Hill House, South Lyncombe, Bath. We cannot too earnestly advise all musical artists to join the Royal Society of Musicians at an early age; but meanwhile let us not forget to bestow a hearty meed of praise for the untiring efforts of one whose only reward can be the consciousness of having done good.

#### ROYAL ALBERT HALL CHORAL SOCIETY.

THE exhaustless popularity of "The Messiah" was once more evinced on Ash Wednesday, when an audience of nearly 7,000 persons assembled, though the work had been given only five weeks previously in the same locale and by the same Society. The choruses were as usual splendidly sung under the masterly direction of Mr. Barnby, and "For unto us" was loudly encored. Madame Lemmens-Sherrington sang the soprano airs in her customary manner, those for contralto were perfectly rendered by Madame Patey, and the fine voice of Mr. Maas told well in the tenor solos. Mr. Frederic King could not appear in consequence of indisposition, and his place was taken at very short notice by Mr. Kempton, whose efforts under the circumstances should not be subjected to criticism.

Beethoven's colossal *Missa Solemnis* in D was announced to be given, for the first time, in the Albert Hall, on the 21st ult., but the performance was postponed in consequence of insufficient time for preparation, and the "Lobgesang" and "Stabat Mater" were substituted. The wisdom of this course cannot be denied. Beethoven's *Mass* is the most crucial test of merit to which the Albert Hall choir could be subjected, and a faulty rendering would be very damaging to its reputation. Musicians may therefore look forward with the greater confidence to a splendid interpretation of the great work when Mr. Barnby deems it to have been properly rehearsed. The familiar music of Mendelssohn and Rossini of course offered no difficulty to the choir, and the solos were well rendered by Miss Anna Williams, Miss M. Fenna, Miss Orridge, Mr. Cummings, and Mr. F. King, the lady last-named appearing in the stead of Madame Patey, for whom an apology was made. The soloists were most successful, and a determined effort was made to encore the "Cujus Animam" and "Quis est homo." Prior to the "Stabat Mater," Wagner's Funeral March, from "Götterdämmerung," was impressively played by the orchestra, the audience rising in acknowledgment of this mark of respect to the deceased composer.

#### SACRED HARMONIC SOCIETY.

ON Friday evening (23rd ult.) the Society which has adopted the name and proposes to carry on the work of the institution so recently dissolved after fifty years' service, gave its first Concert in St. James's Hall. Our readers are doubtless familiar with the manner in which this heir to labour and renown arose, and they must be no less acquainted with its constitution and method of working. On these matters, consequently, we need not enlarge, it being more to the purpose to extend a hearty welcome to the Society, and wish it "long continuance and increasing." We are not disposed to look critically at new labourers in the field of art. There is something for all to do, and the only qualifications required are earnestness and ability. These the latest comers seem to possess; and we the more rejoice in its presence because the department of oratorio is not crowded with workers.

Excellent choice was made of a programme for the opening Concert. The Society wisely means to keep acknowledged masterpieces before the public, but has, no less sensibly, resolved to present from time to time such novelties as deserve the honour. This is true conservatism—in other words, the conservatism which guards what is precious in the public store and, at the same time, seeks to increase its wealth. Gounod's "Redemption" could not be overlooked by any society acting in such a spirit. It was the first thing, probably, to which the directors turned their attention, and now we have to say that they reaped a harvest of reward, the attendance on Friday evening being overwhelmingly large and made up of just those persons whose favour a new society should desire. All possible distinction attended the *début* and enlisted more interest and favour than could have been gained under any other conditions. A qualifying remark has, however, to be made, for there was a "little rift within the lute." In the first place, some of the artists engaged—we need not mention names—were scarcely of sufficient rank and qualifications for a performance of great moment. Secondly, the orchestra proved lacking in the finish and precision absolutely demanded by a work in which its importance is so great. Thirdly, the Conductor, Mr. Charles Hallé, exercised a discretion, as to the "reading" of several numbers, against which it would be easy to show good cause. These were certainly drawbacks, but we are not disposed to dwell upon them in the case of a first essay. Under the actual conditions much is excusable that, presently, will call for sterner treatment. We pass on, therefore, to circumstances upon which congratulation may fairly be offered. The Society's chorus is very good indeed, thanks to the great skill and untiring exertions of Mr. W. H. Cummings, its trainer. Mr. Cummings is evidently the right man in the right place, and we can only hope that even greater responsibilities and larger duties will devolve upon him in connection with the Society. The "Redemption" choruses

were admirably sung, every nuance being observed with unity of purpose and effect, while the words were enunciated with remarkable clearness, and the spirit of the various situations reflected in the expression adopted. We have rarely heard choral singing more worthy of praise in respect of those higher qualities after which, in many cases, there is no such thing as striving at all. The soloists were Miss Mary Davies, Miss Santley, Miss Hilda Wilson, Mr. Guy, and Mr. Santley, some at least of whom were adequate to the task imposed upon them. In this department, however, perfect satisfaction was not given, though shortcomings appeared to have but slight effect upon the enjoyment of the audience, by whom the beautiful and impressive music was heard with deep interest and sustained attention.

#### BACH CHOIR.

ON the 1st ult., in St. James's Hall, this choir began the labours of a new season by giving a concert, without orchestra, conducted by Dr. Stainer, Mr. Otto Goldschmidt being necessarily absent. A better *locum tenens* than the organist of St. Paul's Cathedral could hardly have been found, and it is regrettable that the choir did not muster in full force to do him honour. Saying this, we assume, of course, that there has been no numerical falling off in membership, since we should be compelled to regard that as even a worse sign than a temporary abatement of enthusiasm. One thing is perfectly clear—the choir failed on the occasion in question to show its old "form." Its singing was poor and inartistic by comparison with previous doings, and the fact was observed with general regret. We cannot afford to lose the Bach Choir. It has done good service where good service was wanted, and the need for its existence continues. Several works of interest were in the programme of the 1st ult., among them the Psalm "Jehovah quam multi sunt"—that fine example of our greatest English master, Henry Purcell. It was performed with an organ accompaniment, written from the figured bass by Mr. W. H. Cummings, and made a lively impression by means of combined dignity and beauty. The choir, we trust, will draw further upon the works of Purcell, who is admired most by those who know him best. Another interesting feature was an anthem "The God of Jeshurun," left unfinished by Sir John Goss at his death, and since completed by Mr. Arthur Sullivan. Our first duty is to congratulate Mr. Sullivan upon the happy result of a delicate task—one in the performance of which nothing can be easier than to make a mistake. He has taken up the anthem where Sir John Goss put it down, and continued it not only in the form but in the spirit of his old master, so that it would be hard for even a connoisseur to say where the two pens meet. We have, therefore, a notable addition to the repertory of English Church music, and one honourable to both composers. This will be perfectly understood when we state that Goss took special pains with his section of the work, and fully intended it to rank among his masterpieces. The Motett, "I wrestle and pray," attributed in the programme to J. C. Bach, and Palestrina's "Missa Pape Marcelli," were also conspicuous; the last named work being heard a second time with lively interest. Upon the miscellaneous madrigals, &c., forming the second part there is no need to dwell. The solo vocalists were Miss Robertson, Madame Fasset and Mr. Kenningham. Madame Néruda also appeared and delighted the audience by the finished art of her violin solos.

#### CRYSTAL PALACE.

THE Saturday afternoon Concerts were resumed on the 10th ult., Mr. Manns having returned for the purpose from Glasgow, where he had left several members of his band. In spite of this drawback, however, the orchestral performances were free from fear or reproach, and an excellent rendering, *inter alia*, of Beethoven's C minor Symphony was given. The only feature of the Concert which calls for permanent record was a new Pianoforte Concerto by Henry Litolf. Our excellent friend "G." having for once indulged in the weakness from which even good Homer is said not to have been entirely free, had

set down in the programme the third of the "Symphonic Concerti" by the Germano-Franco-English composer. No. 5, in C minor, was in reality played by M. Bretnier. The work is a very favourable specimen of Litolff's style. Although designed with a view to technical display, it by no means sacrifices the higher aims of genuine artistic expression to that purpose. There is a certain breadth about the themes and their treatment which atones to a great extent for the absence of genuine invention. Of the four divisions of the Concerto we prefer the slow movement, although the difference between it and the others is one of degree rather than of essence. Altogether the work does credit to its composer, who, although not a master of the first order, is well worthy of an occasional hearing. M. Bretnier, the interpreter, a pupil of Rubinstein, is a pianist of the *impressioniste* school. His style is very vigorous, but his touch is hard and without poetry. The second and last Concert which falls under our notice at present (17th ult.) was conducted by Mr. Prout, whose new Cantata, "Alfred" (words by Mr. W. Grist), formed the chief item of the programme. The work, we fear, has little chance of permanent vitality, and detailed notice would therefore serve no purpose. It is, however, not without a certain historic interest, and may, indeed, be classed amongst the curiosities of modern music. Mr. Prout as a critic is, we believe, amongst the advocates of the so-called "advanced" school of German art; but as a composer he keeps entirely aloof from the doctrines inculcated by that school. His music is such as might well have been written thirty or forty years ago, before Brahms had been "discovered" by Schumann, and before a note of that master or of Wagner had been heard, or at least intelligently and appreciatively heard, in this country. Any attempt at dramatic characterisation is all but absent; the choruses are well written, but have little to do with the action, and there is something positively touching about the naïve simplicity with which the declamatory music is treated. The Borough of Hackney Choral Society showed to great advantage in the choral portions of the work, and the soli were adequately rendered by Miss Marriott, Mr. Vernon Rigby, and Mr. Bridson. A very interesting feature of the same Concert was the selection from Mozart's music to "King Thamos," for the revival of which thanks are due to Mr. Prout.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

We have still briefly at least to refer to the two Concerts held on January 27th and 29th respectively, the former having been provided with a special programme consisting exclusively of works by Mozart (in commemoration of the 127th anniversary of the birth of that classical master of the art), with Madame Norman-Néruda and Mr. Charles Hallé as the leading interpreters; while the latter (evening) Concert presented no novel feature, except for the first appearance at this institution of Madame Frickenhaus, as the pianist, who made a decided mark in her performance of Schumann's "Faschingschwank," which was loudly encored; Madame Norman-Néruda was again the leading violinist, and Mr. Santley the vocalist.

The first (afternoon) Concert of the past month (3rd ult.) opened with Mendelssohn's String Quartet in E flat (Op. 12) and concluded with Beethoven's Pianoforte Trio in D (Op. 70, No. 1), both old, but none the less highly valued friends in the *répertoire* of the Popular Concerts, respecting which, however, it will suffice to mention the names of the executants—viz., in the Quartet Madame Norman-Néruda, MM. Ries, Straus, and Piatti, and in the Trio Mr. Charles Hallé, supported by the lady violinist and Signor Piatti. As his solo piece Mr. Hallé chose Weber's Pianoforte Sonata in C major (Op. 24), a choice the more meritorious since, of late years, the pianoforte works by that master have been most unaccountably neglected, albeit that they (and his Grand Sonatas more especially) offer full scope for the display of executive skill in combination with high intrinsic worth. The bright and joyous work in question, however, is the one which has been most frequently produced at this institution. It was rendered *con amore* by the pianist, who was greatly applauded. Madame Norman-Néruda, in conjunction with the pianist of the evening, played in her best manner Handel's Violin Sonata in D

major (with pianoforte accompaniment). Miss Thudichum, who was the vocalist, contributed to a programme which may be called strictly classical Pergolesi's song "Ogni pena" and Beethoven's "Kennst du das Land," in both of which she displayed good taste and faultless execution.

On the following Monday (the 5th ult.) the programme introduced several numbers which had not been previously performed—viz., String Quartet in E flat (Op. 58, No. 1), by Spohr (Madame Norman-Néruda, MM. Ries, Straus, and Piatti); Variations for pianoforte, violin, and violoncello in E flat (Op. 44), by Beethoven (Madame Norman-Néruda, MM. Hallé and Piatti); and Waltzes in C sharp minor and D flat (Op. 64) by Chopin (Mr. Charles Hallé). That the Quartet should not have been heard here before is scarcely matter for surprise, considering the number of similar works which have emanated from the pen of its prolific author. It is, however, a good specimen of Spohr's style, while not free from some of his mannerisms, the Adagio more especially being a movement of great melodious beauty and excellent workmanship. Beethoven's Variations (fourteen in number) belong to the composer's earlier manner, when he was still under the spell of Mozart and Haydn's influence, and were capitally rendered on this occasion. Mr. Hallé gained well-merited applause for his performance of Chopin's Waltzes, to which he added a Nocturne and Impromptu by the same composer, the latter in response to the inevitable encore. Brahms's Sonata in G major (Op. 78) for pianoforte and violin, was likewise included in the evening's proceedings. We have repeatedly spoken of this work in these columns, and it will therefore suffice to add that the executants on the present occasion were Madame Norman-Néruda and Mr. Charles Hallé. Miss Carlotta Elliot contributed songs by Schubert and Robert Franz to the satisfaction of the audience. At the afternoon Concert of the same week (the 10th ult.) Madame Frickenhaus was again the pianist, and gave as her solo performance Beethoven's Sonata in D minor (Op. 31, No. 2), in which she obtained the customary encore—encores after masterpieces of this order being especially objectionable, even though, as in the present instance, they should consist of a Nocturne by Schumann. Mr. Henry Holmes led with great ability Haydn's String Quartet in B flat (Op. 55, No. 3), supported by MM. Ries, Holländer, and Piatti, and was also associated with Madame Frickenhaus and Signor Piatti in Beethoven's Pianoforte Trio in E flat (Op. 70, No. 2), the companion of the Trio produced here on the previous Saturday, both having been dedicated by the composer to Count Erdödy. Signor Piatti played in his well-known masterly manner an Allemande, Largo and Allegro by Veracini, and Mr. Santley delighted his audience in songs by Gounod, Schubert and Schumann, both artists having to pay the usual tribute of an encore.

Mlle. Marie Krebs made her first appearance this season on the succeeding Monday evening (the 12th ult.), and was accorded the warm greeting reserved for the special favourites at this institution. The gifted pianist performed with much effect Bach's Prelude and Fugue à la Tarantella in A minor, to which she added, as an encore, Beethoven's Polonaise in C, besides playing the pianoforte part in Schumann's Trio in F (Op. 80) assisted by Mr. H. Holmes and Signor Piatti. The violinist just mentioned was again an able leader in Schubert's String Quartet in D minor (Op. 161), and achieved a marked success in his rendering of a Ballade by the late Alfred Holmes (his brother) and of the Scherzo in D (Op. 135) by Spohr, a very graceful movement. Airs by Mozart and Handel were expressively rendered by Miss Cravino. The following was the programme at the Saturday Concert of the same week (the 17th ult.) viz.: Spohr's String Quartet in E flat (Op. 58, No. 1, second performance this season); Brahms's Pianoforte Quartet in G minor, Mozart's Sonata in B flat (No. 10) and two Etudes for pianoforte solo by Mendelssohn—executants, Madame Norman-Néruda, Mlle. Marie Krebs, MM. Ries, Holländer, and Piatti; vocalist, Miss Santley.

The evening Concert of the 19th ult. presented a novelty in the Sonata for pianoforte and violoncello, in D minor (Op. 12), by Herr Gernsheim, one of the more gifted disciples of the "New German" school, whose Pianoforte Quartet (Op. 6) and Trio (Op. 28), have already been accorded a favourable reception at these Concerts. The

present Sonata confirmed, if it did not enhance, the previously conceived estimate of the composer's talent. It is pleasing enough, of its kind, and is, *mirabile dictu*, not afflicted with the over-elaboration, and undue prolongation of trite themes, which too often form the leading characteristics of the school to which it belongs. It consists of three movements only—viz., an Andante con moto, an Allegretto (with a *vivo e giocoso*, in place of a Trio) in F major, and a final Allegro con brio, in the tonic major—and was done full justice to on the part of Miss Agnes Zimmermann and Signor Piatti. The gifted lady pianist, who has just returned from a most successful continental concert tour, gave as her solo performance the late Sir Sterndale Bennett's three musical sketches, entitled respectively "The Lake," "The Millstream," and "The Fountain," with her accustomed brilliancy and artistic refinement, being also associated with Madame Norman-Néruda and Signor Piatti in a capital rendering of Mendelssohn's Pianoforte Trio in D minor (Op. 49), the present having been the twenty-fifth performance of this magnificent work at this institution. The Concert opened with Spohr's String Quartet in E minor (Op. 45, No. 2) the executants being the lady violinist just mentioned and MM. Ries, Holländer, and Piatti. Miss Thudichum was again a very efficient vocalist, although her enunciation in songs by Schubert, Lassen, and Paradies might have been more distinct—a fault which, however, the lady shares in common with many other vocalists of the present day.

#### PHILHARMONIC SOCIETY.

The first Concert of the season was given on the 15th ult., at St. James's Hall, before a large audience. The purely orchestral works were Sterndale Bennett's Overture, "The Naiads," the Introduction to Wagner's "Parsifal," Mendelssohn's "Scotch Symphony," and Berlioz's Orchestral arrangement of Weber's "Invitation to the Waltz," a selection which calls for but little criticism save on the performance, many portions of which—especially Bennett's fanciful Overture—were hardly up to the standard which we should like to see preserved by this time-honoured Society. A graceful tribute to the memory of Herr Wagner was the interpolation of the Dead March in "Saul," which was received by the audience with a reverence due to his genius, the "Parsifal" prelude being also in true sympathy with the solemnity of the occasion. The programme included the Chorus of Dervishes, Turkish March, and March and Chorus from Beethoven's "Ruins of Athens"—the choral portion of which evinced the want of due preparation—and Beethoven's Choral Fantasia, the pianoforte part by Madame Sophie Menter, who, however, seemed more sympathetic with the music of Liszt—an Etude in D flat—which she played in the second part. The vocalists were Miss Santley, who sang charmingly Mozart's "Zeffiretti lusinghieri," and Mr. Frederic King, who, however, made but little of Gounod's "Le Vallon," apparently from indisposition. Mr. W. G. Cusins was, as usual, the Conductor.

#### HENRY LESLIE'S CHOIR.

ALL lovers of music will be pleased to observe the above heading once more among concert notices, and as all is well that ends well, no more need be said concerning the ill-advised disbandment of a celebrated musical organisation. Mr. Henry Leslie gives his name as president of the reformed choir, and has presented it with the extensive library of music collected during twenty-five years' work, with the justifiable stipulation that the property shall revert to him should the Society cease to exist. Mr. Alberto Randegger assumed the direction of affairs early last year, and a trial Concert was given on July 4. This season four Concerts are to be given, of which the first took place on Thursday, the 22nd ult. It was quickly manifest that the brief interregnum had worked no mischief in the quality of the choir. There has been a moderate infusion of new blood, and something more might be done in this direction with regard to the sopranos; but, making allowance for a slight relative weakness in this department, the part-singing last Thursday was remarkable for magnificent tone, perfect intonation

and exquisite refinement. Among the most effective performances of the evening were the motett, "I wrestle and pray," attributed to John Christopher Bach; Mendelssohn's 13th Psalm, and Welkes's madrigal "As Vesta was." Schubert's lovely setting for female voices of the 23rd Psalm was marred by an unauthorised organ accompaniment. The programme included three new choral pieces, namely a sacred part-song, "The Mighty Caravan," by Mr. Josiah Booth; a secular part-song, "How sweet the moonlight," by Mr. J. G. Callcott; and an "O Salutaris," by Mr. F. Westlake—the last-named composition being received with considerable favour, due to its musicianly qualities and expressive style. Mr. Santley's rendering of Gounod's "Nazareth" was of course an immense popular success, and the admirable vocalist was in splendid voice; but the most interesting of the solo items was a new song entitled "My soul is an enchanted boat," by Miss Maude Valérie White. This clever young musician always evinces praiseworthy ambition in her selection of words, and she has not misjudged her capacity in the choice of Shelley's beautiful verses. If the voice part is slightly monotonous, the accompaniment is exceedingly happy in effect, and, as rendered by Miss Santley, the song proved very much to the taste of the audience.

#### MR. GEAUSSENT'S CHOIR.

THIS new musical association gave its second and last Concert for the present season at St. James's Hall on Tuesday, the 6th ult. It takes some time to convince the London public of the merits of any new undertaking, and Mr. Geaussen must not feel discouraged by the sparse audiences which have hitherto responded to his invitations. He has an exceedingly fine body of youthful voices at his command, and success will come if he knows how to wait for it and to labour unceasingly to earn it. As on previous occasions, it was in the smaller pieces that the excellence of his training was most discernable. Part-songs by Leslie, Benedict, W. Macfarren, and Pinsuti were sung with spirit and refinement, and there was not much to blame in the rendering of Mendelssohn's "98th Psalm" and Mr. Hecht's ambitious setting of "The Charge of the Light Brigade." The necessary relief to the part-music was provided by the solo efforts of Madame Trebelli and her concert party. One or two points may be noted in which some change may well be effected on future occasions. The programme of this Concert did not include one example of the genuine madrigalian school, which was an oversight. More inexplicable was the announcement that it was quite impossible to allow any encores, whereas every item that was asked for a second time was at once repeated. Either the rule should be observed or it should be abrogated.

#### ST. ANNE'S, SOHO.

It was confidently expected that Mr. Barnby and the gentlemen who for years past have assisted him in connection with the Lenten musical services at St. Anne's would not let slip the opportunity presented by the great public interest in Gounod's "Redemption"—a work eminently fitted for use during the penitential season. The Oratorio is now being performed part by part, and attracts great crowds to Soho, where it can be heard to singular advantage, even though the executive means are not equal to such as we expect to find in concert-rooms. That "The Redemption" would be adopted by the Church was never in doubt. Its deep reverence, its absorbing regard for the sacred story as distinct from merely musical effect, and its power to impress the heart as well as the sense, make it eminently religious. We believe, therefore, that Gounod's Oratorio is destined to figure largely in the services of the Church; and in the effect produced at St. Anne's it is easy to recognise an earnest of this result.

With Mr. Barnby as Conductor there can be no question of an efficient performance. The orchestra numbers twenty-seven instruments, with Herr Pollitzer as leader, and Mr. Hodge presides at the organ. The *Narrators* are Mr. C. Wade (tenor) and Mr. Vaughan Edwards (bass); the part of the *Saviour* being taken by Mr. Fairfax Wade. Other soloists are Master Miller, Messrs. Grover, Cundy, and Orgill. These are all adequate to the work they have



to do; the chorus is efficient, and the general musical result such as few would care to find fault with. We regret to add that the expenses are heavy and the collections light. This is unfair and inconsiderate on the part of the many who attend the services, and who, it appears, expect to be gratified and edified gratis. On such a matter, however, we need not enlarge. The duty of the congregation is too plain for words.

#### HAMPSTEAD CHORAL SOCIETY.

THE first Concert of the season, on the 5th ult., was one of the best yet given by this rising Society. The programme consisted of Mendelssohn's 42nd Psalm ("As the hart pants") and Gade's Cantata, "Psyche," the excellent quality of the choir being most successfully tested in both works. In Mendelssohn's Psalm the principal singers were Miss Sinclair, Mr. M. Hanhart, Mr. Frazer, the Rev. A. N. With and Mr. George Gill, all of whom were thoroughly satisfactory. Gade's Cantata is rapidly growing into public favour, its reception on this occasion being indeed more enthusiastic than could have been anticipated, considering the absence of orchestral accompaniment. The solo vocalists—Miss Margaret Hoare, Miss Gertrude Hine, Miss Maud Jolliffe, Mr. Frazer, and Mr. D. S. Waterlow—gave the whole of their music with much dramatic effect. Miss Hoare winning warm and well-deserved applause in the many trying pieces which fell to her share. Mr. Willem Coenen—to whose talent and zeal the efficiency of the choir is due—besides acting as Conductor, played the Nocturne in F sharp and Polonaise in A flat of Chopin, and, being encored, gave Mendelssohn's Fantaisie in E minor, eliciting for each piece loud and spontaneous marks of approbation. A good word must be said for the judgment and skill displayed in the pianoforte accompaniments by Miss Amy Gill, especially those to Gade's work; the harmonium, at which Mr. H. M. Higgs ably presided, giving powerful aid to the effect throughout.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE past month has not been very fruitful in novelties here, and it must be confessed that some valuable musical opportunities have been wasted by the employment of first-class executive means on comparatively trivial or inferior work; yet, on the whole, the record for February is neither uninteresting nor unconstructive.

Whatever backslidings may be charged against other local musical organisations which are apt to prefer the loaves and fishes that wait on popular success to the barren satisfaction of the artistic conscience, the Festival Choral Society at all events is always true to its mission of instructing and elevating public taste not merely by meritorious execution, but also by judicious and high-class selection. The third Concert of the current subscription series, which took place in the Town Hall, on the 1st ult., was devoted to the very fantastic and dramatic setting of "Faust" by Hector Berlioz, which was first introduced here by the same musical body at their corresponding Concert last season. On that occasion public interest in the work was rather whetted than appeased, for the performance was a somewhat halting one, and the music was of far too novel and fanciful a character to be fairly fathomed at a single hearing. On this last occasion the performance, if not absolutely irreproachable, was at least an adequate and creditable one, and the large audience it attracted testified their appreciation of the entertainment by hearty and frequent applause. As abstract music, doubtless, Berlioz's dramatic legend is not to be weighed in the same scales with the works, say, of Beethoven and Mozart: but as a piece of graphic orchestral writing, or rather scene-painting, few things, either new or old, can compare with it in fancy, force, vividness and dramatic colour. Its characteristic charms were well brought out by the playing of the band, which had been specially reinforced for the occasion, and the famous Hungarian March, the graceful Ballet of Sylphs, and the awful ride to the abyss—not "course of the abyss," as Miss Hallé styles it in her too literal translation—were rendered with praiseworthy spirit, skill and precision. The chorus-singing generally was

excellent, but wanting here and there in alertness and vivacity. Miss Mary Davies sustained the part of *Margaret* with intelligence and tenderness, and both in the "King of Thule" ballad and in the plaintive romance "Ah, me! my heart is heavy" revealed artistic qualities of a high order. Mr. Edward Lloyd responded creditably to the somewhat heavy demands made upon his vocal and dramatic powers by the part of *Faust*, and Mr. Ludwig contrived to invest the part of *Mephistopheles* with considerable force and individuality. Mr. Lander did justice to Brander's somewhat grim and ghastly lyric "The Poisoned Rat," and Mr. Stockley conducted with his accustomed care and skill.

The popular success of the month was Messrs. Harrison's Concert on the 5th ult., which was of a miscellaneous character, and furnished abundance of small opportunities for a goodly array of eminent artists, including Madame Marie Roze, Madame Trebelli, and others in the vocal department, and Madame Sophie Menter and M. Ovide Musin among the instrumentalists. Madame Menter's selection was calculated rather to display the phenomenal executive powers of the fair performer than her musical intelligence, and comprised the G flat Etude of Chopin, Liszt's difficult Fantasia on the skating music from "Le Prophète," Mendelssohn's Spinnlied, and a Minuet-valse in C minor by Henri Ketten. Of the admirable manner in which these pieces were rendered it would be superfluous to speak. M. Musin created a marked effect by his masterly performance of Paganini's fourth String Fantasia on the Prayer from "Moses in Egypt," and delighted all sections of the audience by his playing, with Mr. Ganz, of the Adagio and Rondo from Dussek's familiar Sonata-duet in B flat. In responding to a re-demand of Leonard's tuneful "Souvenir de Baden-Baden," M. Musin played a Cavatina by Joachim Raff. Madame Marie Roze was especially effective in the Verdi Scena "Tacea la notte," and Madame Trebelli was highly successful in Gounod's Serenade "Quand tu chantes," to which M. Musin contributed the needful obbligato.

Profusion and variety were the distinguishing features of the third Concert of the Birmingham Philharmonic Union, which took place in the Town Hall on the 15th ult. The Society's choir was joined on this occasion by two vocalists, Miss Marian McKenzie and Mr. Maas, the other principal performers being Mr. T. M. Abbott (violin and viola), Mr. Nicholson (flute), M. Lavigne (oboe), Mr. Probin (horn), M. Van Biene (violinello), Mr. I'Anson (contra-basso), Mr. Stimpson (organ), and Dr. Swinnerton Heap (pianist and Conductor). The programme, which might have been pruned with advantage, comprised, among other interesting works, Hummel's Septet in D minor, Mendelssohn's 43rd Psalm, "Judge me O God," two movements from the same composer's Sonata-duet for pianoforte and violinello in D, Schubert's Chorus for female voices "The Lord is my shepherd," Wagner's Bridal Chorus from "Lohengrin," a violin solo, Adagio and Polonaise, by Wieniawski, and a new song, "Three shadows," by Dr. Heap. The melodious Septet by Mozart's famous pupil is an old favourite here, but it has never been played with greater skill and effect than it was on this occasion by Dr. Heap, Mr. Nicholson, M. Lavigne, Mr. Probin, Mr. Abbott, M. Van Biene and Mr. I'Anson. In one or two passages the full, powerful tone of M. Lavigne was almost too much for the maintenance of the *ensemble*, but on the whole the performance was an admirable one, especially delighting the audience in the Menuetto and the Andante con variazioni. Full justice was done by the choir to Mendelssohn's noble setting of the 43rd Psalm and in the lovely chorus of Schubert, composed for the Frölich sisters in 1820, the fine quality of the ladies' voices was strikingly exemplified. Of the minor choral pieces, Dr. Hiles's part-song "Hush'd in death" was perhaps the most satisfactory. M. Van Biene exhibited a wonderful mastery of his instrument in a Valse by Dunkler, as well as in the Scherzo and Finale from Mendelssohn's D major Sonata, in which the playing also of Dr. Heap greatly impressed the audience. Dr. Heap was yet more successful in his subsequent performance of Liszt's exacting "Rigoletto" Fantasia, which excited great enthusiasm. Miss McKenzie's most effective songs were F. E. Bache's "Farewell" and Donizetti's "O Mio Fernando," both encored. Mr. Maas, who was in excellent voice, obtained

a double recall after his singing of an air from "Luisa Miller," and was compelled to repeat the last verse of Dr. Heap's new song, a melodious and scholarly composition.

Madame Menter's Recital on the 22nd made ample amends for the poverty of her selection at Messrs. Harrison's Concert on the 5th, and in Beethoven's noble Sonata "Les adieux, l'absence, le retour," in a Prelude of Bach, and in a copious selection from the works of Chopin, including the famous Polonaise in A flat, the illustrious pianist showed that her marvellous *technique* was very far from being her sole title to distinction.

#### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

WITH the beginning of Lent orthodox Bristol forswears a great deal of amusement, and from now till Easter we shall probably have scarcely any Concerts at which "the rule of evening dress is observed," this being apparently where the line is drawn during the season of abstinence. The week before Ash Wednesday was a full one, in a musical point of view. On January 30, Professor W. Macfarren gave a Lecture at the Museum on Mendelssohn's "Lieder ohne Worte," and the attendance was so large that many had to be turned away, in consequence of which the Lecture was repeated on the following evening, when again the room was full to overflowing. On that night (the 31st) Mrs. Viner Pomeroy gave her third Chamber Concert (sixth season) at the Victoria Rooms; and on the 1st ult. the Orpheus Glee Society gave their annual Ladies' Night at the Colston Hall, to an audience of between 2,000 and 3,000.

The programme of the Chamber Concert on the 31st comprised Beethoven's String Quartet in E flat, Op. 74; Hummel's Sonata in A flat, Op. 92, for two performers on the pianoforte; Schumann's "Abendlied," for violin solo; and Spohr's String Quartet in A minor, Op. 74. Messrs. H. Holmes, Rice, Hill, and J. Pomeroy were the executants, as at the two former Concerts; with Mr. and Mrs. J. L. Roeckel at the pianoforte. There was a large audience, and Mr. Holmes's solo was encores.

The Orpheus Choir was, as usual, faultless in execution and intonation throughout their long programme on the 1st ult. Mr. Riseley's talent for conducting is never more apparent than at the performances of this Society. It numbers between fifty and sixty members, and the voices are very well balanced, the tone of the altos being noticeably good. But it is in the delicate gradations of light and shade that the choir most plainly evidences its excellent training, the four-part singing at times producing in unanimity and finish an effect resembling that of a perfect string quartet. It is said that the acoustic properties of the Colston Hall are peculiarly favourable to this class of vocal music, and it may be the case, but the hall must be very bad that can make the singing of the Orpheus Society sound other than admirable. The programme on this occasion was as follows: "I wish to tune" (Wesley), "There is a Paradise" (Pearsall), "All hail!" (Martin), "Some of my heroes are low" (Stevens), "The Beleaguered" (Sullivan), "Green Thorn" (Callcott), "Drowsy Woods" (Storch), "The Little Church" (Becker), "Shortest and longest" and "Highland War-Song" (W. Macfarren), "Nymphs of the Forest" (Horsley), "The Voyage" (Mendelssohn), "Soldier's Love" (Kücken), "Hours of Beauty" (Hargreaves), "Gondolier Serenade" (Commer), "Absence" (Hatton), "Polka Serenade" (Schafer), and "Hail, smiling morn" (Spofforth). Mr. Walter Macfarren conducted his two glees, and had a very hearty reception. Mr. Ben. Gay, the well-known alto, a great favourite here, sang the solo (with murmuring accompaniment) in Kücken's "Soldier's Love," at the conclusion of which there was such a storm of applause that Mr. Riseley broke his rule against encores, and signed to the audience that their wish should be complied with; and, in the midst of the sudden silence produced by the unexpected gesture of the Conductor, Mr. Gay sang "Oft in the still night" with all his old sweetness and expression, to the great delight of his listeners.

On the 6th ult. Mr. John Barrett's choir gave its third annual Concert at the Lesser Colston Hall, J. S. Bach's Magnificat in D and Goetz's 137th Psalm constituting

the principal part of the programme; and on the 17th ult. the Bristol Musical Association performed Cowen's "Rose Maiden" at the large hall.

Mr. Riseley has recommenced his Saturday evening Organ Recitals at the Colston Hall, having given one on the 3rd ult. and another on the 10th; but they were not sufficiently advertised, and the attendance was small. It is to be hoped that Mr. Riseley will in future make their dates more widely known.

A Concert of a particularly interesting nature was given on the 13th ult. by the local branch of the Kyrle Society, assisted by Mr. J. Pomeroy (violinello) and Mr. C. Bucknall, Mus. Bac., Organist of All Saints', Clifton, at the neighbouring village of Westbury. This Society gives fortnightly twopenny Concerts in Bristol and Westbury, taking for the first part of the programme the works of one of the great masters. On this occasion the composer chosen was Wagner, and there is a singular significance in the coincidence of a selection of his works being performed, probably for the first time in England, to a village audience within two days of his death. The Rev. W. Mann, Precentor of Bristol Cathedral, gave a short lecture on the life and works of the great musician, and Mr. Bucknall played the Dead March in "Saul" on the organ before the Concert was proceeded with. Each item on the first part of the programme was warmly received, the Spinning Chorus from the "Flying Dutchman" and Vieuxtemps' paraphrase for violin solo of the Preislied from "Die Meistersinger" being encores; while in the more "popular" second part no particular enthusiasm was displayed, except for Mr. Pomeroy's solo on the violinello, a Nocturne of Chopin's. Taking the character of the audience into consideration, these facts must speak for themselves to the happily decreasing number of opponents to Wagnerian music.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE month of February has passed without any musical event of more than ordinary importance. Mrs. Emily Clough's Chamber Concert at the Leeds Church Institute on January 26th was attended only by a small number of amateurs, and was not remarkable, save in one or two instances, for any performance of special excellence. Neither the concerted pieces nor Mrs. Clough's own pianoforte solos were of the standard which should have been reached; but both Signor Risegari and Mr. Frank Weston deserved and gained appreciative applause for their solos on the violin and cello respectively. Madame Edith Wynne appeared as the vocalist, and displayed her old taste in all her selections.

Signor Scuderi gave his annual Concert of Chamber Music in the Bradford Church Institute on the 9th ult., and provided an interesting programme, in which were included Beethoven's String Quartet in C minor (Op. 104) and Mozart's Piano Quartet in E flat: both were moreover well played. The artists were Madame Clara Ter Meer, whose singing was greatly enjoyed, Miss Averdick (solo pianist), Signor Scuderi, Herren Heiss and Hannemann, and Mr. H. Smith.

On the 13th ult. the third of the present series of Leeds Chamber Concerts passed off with great success, at the Albert Hall. The appearance of Mdle. Marie Krebs was enough to ensure a large attendance, and thoroughly were those who were present rewarded, for the famous *pianiste* played all her solos in her very best style, and in Beethoven's Polonaise in C (Op. 89) surpassed all expectations: she also took part in two Trios—Spohr's in E minor (Op. 119) and Haydn's in A major—in conjunction with Herr Otto Peiniger (violin) and Mr. Chas. Ould (violinello): the Scherzo in the former work, and the Andante in the latter were wonderfully well rendered. Another excellent performance was that of Beethoven's Sonata in E flat for Violin and Piano (Op. 12, No. 3) in which Mdle. Krebs and Herr Peiniger worked together with the greatest success. Mrs. Hutchinson was the vocalist, and sang Sullivan's "Orpheus with his lute" and two German Lieder, being deservedly encores in the latter. The concert as a whole was, from a musical point of view, perhaps the most successful that has yet been given in this series.

The Huddersfield Glee and Madrigal Society's Concert was also given on the 13th ult., when Madame Georgina Burns was the principal vocalist; all her songs were powerfully rendered, and in the Polonaise "I am Titania" from Thomas' "Mignon," her cultivated style elicited the most enthusiastic applause. Solos were also given by Miss England and Messrs. Bartin, Beaumont, and Haigh, all members of the society. The part-singing was not the least enjoyable feature of the concert, and for this satisfactory result the credit is chiefly due to the zeal of the society's conductor, Mr. Joshua Marshall.

The fifth Bradford Subscription Concert on the 16th ult. was largely patronised. The programme consisted of vocal and instrumental music. The vocalists were the Misses Robertson, who fully confirmed the favourable impression which they made at their first appearance in Bradford last season; Mr. Abercrombie, who has much improved of late; and Mr. Santley. The latter gentleman sang, we need hardly say, with the finish of a real artist. Madame Frickenhaus was the pianist, and selected as one of her solos Chopin's Sonata in B flat minor (Op. 35), in which the "Marche Funèbre" was impressively rendered. Herr Hollmann proved himself a talented violoncellist, and played the Andante and Finale from Goltermann's Concerto with the greatest taste. For the next concert, the last of the series, Gounod's "Redemption" is announced, and, as may be expected, its rendering is anticipated with no little interest.

The programme for the Leeds Musical Festival for 1883 is yet under consideration, but we have every reason to believe that a commencement will again be made with Mendelssohn's "Elijah," and that the same composer's "Lobgesang," Beethoven's "Missa Solemnis" in D, and a selection from Handel's oratorios will also be sung. The novelties will include Raff's last oratorio, "The End of the World," Dr. Macfarren's "King David," Mr. Frederic Clay's "Sardanapalus," and Mr. Barnby's "97th Psalm." Dr. W. Spark and Mr. Walter Parratt, Mus. B., St. George's Chapel, Windsor, have been appointed organists.

#### EDINBURGH ORCHESTRAL FESTIVAL.

THE local journals allude to this annual event as again thoroughly successful. It has now taken place, in connection with the commemorative concert of the founder of the University Music Chair, for fifteen consecutive years, Mr. Hallé's orchestra having been on each occasion engaged by the "Reid" Professor. During that period the highest standard of orchestral music has been unflinchingly maintained, and, although the earlier festivals, for that very reason, may have been somewhat wanting in general popularity in a part of the kingdom where such music was then almost unknown, there seems to have been in Scotland an annual growth of appreciation of the works of the greatest masters, which are no longer listened to in stolid indifference or puzzled bewilderment, but with reverent attention and with musical intelligence. This progress has been proved, not only by the increased interest shown in the Reid Festival, but by a greater number of other orchestral concerts both in Edinburgh and Glasgow. It is needless to point out that these results have been mainly consequent upon the institution of an annual commemorative Reid Concert, which, developed into a three days' festival by the present Incumbent of the Chair, and rendered in the most efficient manner possible, first gave an impetus in Scotland to a greater love for instrumental music, by fanning into flame the latent spark of appreciation for the greatest works of musical art.

At this year's Festival a somewhat larger orchestra than usual was brought by Mr. Hallé, in order to give the Berlioz music as that master wrote it. Our space does not permit detailed allusion to the selections of the first Concert, on the 10th ult. We may say, however, that the overtures were Cherubini's "Anacreon," Sterndale Bennett's "Naiades," and Spohr's "Jessonda;" the symphony, Haydn's No. 4, and the concerto Beethoven's C minor, with Mr. Hallé, as soloist. The ballet music from Gounod's "Polyeucte" was the other orchestral item. Miss M. Davies and Mr. E. Lloyd gave solos by Handel, Weber, Schubert, &c. At the second Concert the overtures

were "King Stephen," Beethoven; "Ossian," Gade; and "Siège de Corinth," Rossini. The concerto was Mendelssohn's, with Madame Néruda as violinist, who also took the solo part in Mozart's resuscitated (thanks to the great Leipzig edition in progress) "Haffner" serenade. The orchestral movements from Berlioz' "Romeo and Juliet" were a novelty in Scotland. Miss Davies and Mr. Lloyd were again the vocalists, the eminent tenor singing music by the great operatic composer who died the following day at Venice—the prize song in "Meistersinger," and also a new and very telling song by Sir Herbert Oakeley, "Ad Amore," which won a well-deserved encore and was repeated.

On the 13th ult. the third concert took place, and with it ended the eighteenth Festival under the directorship of Sir Herbert Oakeley. An analytical programme—introduced here by him in 1867—was neatly got up and beautifully printed, and, what is perhaps more to the purpose, was excellently adapted to act as a guide to the music. The "Reid music," given according to the will of the General, was conducted, as in duty bound, by the Reid professor, both audience and orchestra standing during the performance of the March. The Overtures were Mendelssohn's "Athalie" and Weber's "Jubilee;" the Symphony, Beethoven's No. 4; the Concertos, Spohr's No. 9, superbly played by Madame Néruda, who also contributed Raff's Cavatina in D and Schumann's in A minor; soloist, Mr. Hallé, who never performed more finely. Svendsen's third Norwegian Rhapsody received an admirable interpretation, and Mr. Lloyd gave "Salve, dimora" and two songs by Schubert to perfection. Miss Mary Davies sang Gluck's aria, "Non, vi turbate, no" ("Alceste"), and subsequently Sir Herbert Oakeley's setting of Tennyson's "The days that are no more," with much good taste and power, gaining a persistent recall. The band did all justice to the beautifully written orchestral accompaniment, and the harp *obligato* was finely rendered on this occasion by Mrs. Frost. The last number on the programme—Weber's Overture—made a fitting ending to a festival for the arrangement of which the warmest praise is due to Sir Herbert Oakeley.

#### GOUNOD'S "REDEMPTION" IN AMERICA.

LAST month we drew attention to a signal triumph of justice in America: the United States Circuit Court, sitting at Boston, having decided that the publication of a piano-forte score does not entitle any one to arrange orchestral parts therefrom and perform the work as being either that of the composer or arranger. We now give Judge Lowell's remarks, and have no doubt that English readers, while accepting the law from the Bench, will recognise in it not only law but equity. The importance of the decision as affecting the whole vexed question of a copyright treaty between England and the United States is obvious. Yet more obvious is the fact that musical composers in Europe, and those who place their works before the world, now occupy a position across the Atlantic which should have been theirs at the outset, alike in the interests of art and of fair dealing.

The judgment runs as follows:—

"This is a motion to enjoin the defendant from causing to be performed Gounod's oratorio, or cantata, called 'The Redemption,' with full orchestral accompaniment. The plaintiff is a citizen of New York, and the defendant is a citizen of Massachusetts.

"The hearing was on the bill, the answer (to be taken as an affidavit), a stipulation of the parties, and oral evidence of experts.

"Charles Gounod, of Paris, composed the oratorio in question, with an orchestral accompaniment for forty or more pieces, and caused it to be performed for the first time, under his own direction, at Birmingham, in England, in August last, on occasion of a musical festival. The defendant avers his belief that the full score has been published in England, but he adduces no proof of this, and the stipulation finds this belief rests only upon the understanding that the law of England requires a deposit of a copy of the score in the British Museum within three months after the first performance. The law appears to make this requirement unless the score is in manuscript; but we have no evidence whether the score

was or was not in manuscript at the time when it should have been deposited if not in manuscript, nor whether it was so deposited, and if so, whether it is open to public inspection. There is evidence that at some time, not specified, except that it was before the answer was filed, a few copies have been printed, marked 'as manuscript only,' for the use of the performers. We do not need to decide whether these copies were manuscript in the sense of the statute. There has been time, since the defendant first undertook to act as if the oratorio was open to him, to ascertain the true circumstances of the case in respect to this supposed publication.

"The composer did permit the words and vocal parts of his oratorio, set to an accompaniment for the piano, to be published in England, and the book can be bought in Boston, and has been produced in evidence. It is believed and admitted to contain all the melodies and harmonies of the original oratorio. It has, in the margin, references to the particular instruments which are to be employed in playing the different parts of the piece, or many of them.

"The plaintiff owns for this country whatever exclusive rights Gounod retained or could retain after the publication of the book. The defendant applied to the plaintiff to buy the exclusive right of performing the oratorio in Boston, but was told that negotiations were pending with the Handel and Haydn Society, of this city, for that right. These negotiations resulted in a purchase by that society. The defendant appears to have gathered from something which was said to him by the plaintiff, that the negotiations with the Handel and Haydn Society were likely to fall through, and to have begun his preparations as if this were already sure. When he heard that the bargain was made, he undertook to proceed, and to advance his performance so as to bring out Gounod's 'Redemption' before the time fixed by the society for their first performance, and accordingly advertised his own for next Sunday, January 21. Thereupon this bill was filed, and the defendant modified his advertisement by advice of counsel, so that, in the part material to this case, it read thus:

#### •BOSTON THEATRE.

SUNDAY EVENING, JANUARY 21, 1883.

First Performance in Boston of

GOUNOD'S

#### REDEMPTION.

With New Orchestration arranged from indications in the published Pianoforte Score.

"It is admitted, for the purposes of this motion, that the defendant has not copied Gounod's score, but has procured the band parts to be made by some unnamed composer or arranger of music.

"Two questions have been ably argued before us. *First*, Whether the publication of the book, with the score for the piano and the marginal notes, gives to every one the right to reproduce or copy the orchestral score if he can. *Second*, Whether a new orchestration, not copied from the original by memory, report or otherwise, but made from the book, is an infringement of the plaintiff's rights.

"These were the points argued, for it was admitted that a performance on the stage is not such a publication as will destroy the exclusive common law right of the author and his assigns to a dramatic or lyrical composition of this sort, though the composer is an alien not entitled to the benefits of our law of statutory copyright. *Keene v. Wheatley*, 4 Phil. 157; *Boucault v. Fox*, 5 March. 87; *Crowe v. Aiken*, 2 Biss. 208; *Palmer v. De Witt*, 47 N. Y. 532; *Tompkins v. Halleck*, 133 Mass. 32.

"*First*. It is clear that the book is common property in the United States. What does it dedicate to the public? It was to instruct us upon this point that experts were examined; and their opinions were unanimous, that the score for the piano contains all the substance of the oratorio, but that the limitations of the instrument are such that it is impossible to express in such a score what the orchestra expresses with its various instruments, and that any one who adapts such a score for an orchestra must add a great deal to it, not in the way of new harmonies and melodies, but in the way of carrying out and applying them to

produce the proper effects upon notes and combinations impossible for the piano. An orchestration can be made from the score by a competent arranger, and several such may be found in Boston, but the precise effects, called by the witnesses the 'colour,' which a composer gives to the orchestral parts cannot be reproduced, because the possible variations which may be produced by slight changes in the use of the several instruments are infinite. Twelve composers would make twelve different orchestrations. It may be doubted whether Gounod himself could reproduce it, if we can suppose him to have no aid from memory. We understand by this evidence that all the oratorios thus made would be somewhat like the original, and all would differ more or less from it. It is conceivable that some one might be considered better than Gounod's, if made by an abler composer than he; but the chances are that they would be much worse; and all might be, properly enough, called imitations of his work.

"These being the facts, we consider it to be clear that a dedication to the public of the arrangement for the piano does not dedicate what it does not contain, and what cannot be reproduced from it. Therefore the defendant does not in fact possess, and has no right to perform, Gounod's 'Redemption' as set for an orchestra. If he should have the opportunity to copy it he would not be permitted to perform it.

"*Second*. We find more difficulty in deciding whether the plaintiff's rights are infringed by a new orchestration. It is held in England that the publication of precisely such a book as this does not authorise a person, without license, to do precisely what this defendant has done. This was the law of England when the book was published: *Boosey v. Fairlie*, 7 Ch. D. 701; affirmed, 4 App. Cas. 711. A similar decision was announced in this country in 1882, in a very able and vigorous opinion by Chancellor Tuley, of the Circuit Court of Cook County, Illinois: *Goldmark v. Collmer* (printed by itself in a pamphlet). In the English case there was no dissent in either the Court of Appeal or the House of Lords, and the decision of the Vice-Chancellor, which was reversed, was on a technical point of registration, though he did intimate that any one might take the music by memory, if there were no copyright, which is not the law of this country. Still, in that case, infringement was almost taken for granted. The argument against it, which was urged here, and is given by Drone in his able and suggestive work on Copyright, p. 609, is this: By the ordinary law applying to books, any one may make such use as he can of what he finds in a copyrighted work, if he does not copy from it; *à fortiori*, if he can reconstruct an opera or oratorio from a book which is common property, without copying the orchestral score which is protected, he is blameless.

"This argument has a logical and consistent appearance, but as applied to a musical work of this kind the practical objections are very great. Such a work is a single creation, of which the orchestration is an essential part; every reproduction of it from something else is necessarily an imperfect imitation, which nevertheless occupies the same field, and may ruin the original. In this respect an opera is more like a patented invention than like a common book; he who shall obtain similar results, better or worse, by similar means, though the opportunity is furnished by an unprotected book, should be held to infringe the rights of the composer. This view of the subject is very well stated by Chancellor Tuley. Another practical point of some importance is that it would be very difficult to prove, in many cases, whether memory had not had some part in the reproduction. If necessary to the logic of the argument, we might, perhaps, hold that the publication of the piano score is a restricted dedication of that and nothing more. This seems to be the opinion of the English judges, for they appear to have thought that the exact orchestration could be written from the book by any skilled arranger.

"*Lastly*.—It is plain that the defendant has undertaken to represent Gounod's full score. Even his modified advertisement, while it may notify experts that the reproduction cannot be exact, is calculated to express to the public that Gounod's work in its entirety is to be performed by him for the first time in Boston; and he hastened his prepa-



## The Lord is exalted.

March 1, 1883.

ANTHEM FOR FOUR VOICES.

Isaiah xxxiii. 5, 9, 10.

Composed by JOHN E. WEST.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

*Allegro moderato.* ♩ = 126.

*f Gl.*

*Ped.*

SOPRANO.

ALTO.

TENOR.

BASS.

*f*

The Lord is ex -

The Lord is ex - alt - ed;

*f*

*Sir.*

alt - ed; for He dwell - eth on high: He hath fill - ed

He hath fill - ed

He hath fill - ed

for He dwell - eth on high: He hath fill - ed

*f Gl.*

*Man.*

*Ped.*

Zi - on with judg-ment and righteousness, hath fill - ed Zi - on with judg-ment and  
 Zi - on with judg-ment and righteousness, hath fill - ed Zi - on with judg-ment and  
 Zi - on with judg-ment and righteousness, hath fill - ed Zi - on with judg-ment and  
 Zi - on with judg-ment and righteousness, hath fill - ed Zi - on with judg-ment and  
 righteousness. The Lord is ex - alt - ed; for He dwell-eth on  
 righteousness. The Lord is ex - alt - ed; for He dwell-eth on  
 righteousness. The Lord is ex - alt - ed; for He dwell-eth on  
 righteousness. The Lord is ex - alt - ed; for He dwell-eth on  
 high, for He dwell-eth on high: He hath fill - ed Zi -  
 high, for He dwell-eth on high: He hath fill - ed Zi - on with judg-ment and  
 high, for He dwell-eth on high: He hath fill - ed  
 high, for He dwell-eth on high: He hath fill - ed Zi -  
 high, for He dwell-eth on high: He hath fill - ed Zi -

on, hath fill - ed Zi - on with judgment  
 righ-teousness, hath fill - ed Zi - on with judgment and righ-teousness, with judgment  
 Zi - on, hath fill - ed Zi - on with judgment  
 on, hath fill - ed Zi - on with judgment

and righ-teousness, with judgment and righ-teous-  
 and righ-teousness, with judgment and righ-teous-  
 and righ-teousness, with judgment and righ-teous-  
 and righ-teousness, with judgment and righ-teous-

ness. The earth mourn-eth and  
 ness. The earth mourn-eth and  
 ness. The earth mourn-eth and  
 ness. The earth mourn-eth and

*Ser.*

lan - guish - eth, . . the earth *pp*

lan - guish - eth, . . the earth *pp*

lan - guish - eth, . . the earth *pp*

lan - guish - eth, . . the earth *pp*

*p* *pp* *Ped.*

mourn-eth and lan - guish - eth, . .

mourn-eth and lan - guish - eth, . .

mourn-eth and lan - guish - eth, . .

mourn-eth and lan - guish - eth, . . *f* *bo.*

Now will I rise, saith the

*p* *Gl.* *f*

now will I lift

now will I be ex - alt - ed; . .

Lord now will I lift

*cres.*



will I lift up my self. . .

up my self,

will I lift up my self. . .

up my self. The Lord is ex -

for He dwell - eth on high, for He dwell - eth on

for He dwell - eth on high. The Lord is ex - alt - ed. rit.

for He dwell - eth on high, for He dwell - eth on

alt - ed; for He dwell - eth on

high. The Lord is ex - alt - ed; for He dwell - eth on

The Lord is ex - alt - ed; for He dwell - eth on

high. The Lord is ex - alt - ed; for He dwell - eth on

high. The Lord is ex - alt - ed; for He dwell - eth on

( 5 )

high, for He dwell-eth on high: He hath fill - ed Zi -

high, for He dwell-eth on high: He hath fill - ed Zi - on with judg-ment and

high, for He dwell-eth on high: He hath fill - ed

high, for He dwell-eth on high: He hath fill - ed Zi -

- on, hath fill - ed Zi - on with judg-ment

righteousness, hath fill - ed Zi - on with judg-ment and righteousness, with judg-ment

Zi - on hath fill - ed Zi - on with judg-ment

- on, hath fill - ed Zi - on with judg-ment

and right-teousness, with judg - ment and right-teous -

and right-teousness, with judg - ment and right-teous -

and right-teousness, with judg - ment and right-teous -

and right-teousness, with judg - ment and right-teous -

and right-teousness, with judg - ment and right-teous -

The image shows a musical score for the song "The Rose Tree." It consists of five staves. The first four staves are vocal parts, each with a treble clef and a key signature of one flat (B-flat). The first staff is marked "a tempo." and the second, third, and fourth staves are marked "high." and "a tempo." The fifth staff is a piano accompaniment, marked "ff a tempo." and "rit." (ritardando). The music is in 4/4 time. The lyrics "The Rose Tree" are written below the first four staves. The piano part features a prominent bass line and chords.

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## CONTENTS.

All praise to Him Who built the hills.  
 Alleluia! the crown is on the Victor's brow.  
 Alleluia! the strife is o'er.  
 Break forth, O earth, in praises.  
 By the Cross sad vigil keeping.  
 Christian, dost thou see them?  
 Come Thou, O come.  
 Come unto Me, ye weary.  
 Crown Him with many crowns.  
 Earthly pilgrim, joyful see.  
 Father! beneath Thy sheltering wing,  
 Father, here we dedicate.  
 Father, in Thy mysterious presence kneeling.  
 From Sinai's trembling peak.  
 Gentle Shepherd, Thou hast stilled.  
 Gently, Lord, O gently lead us.  
 God from on high hath heard.  
 God, Who madest earth and heaven.  
 Great Father, from Thy throne above.  
 He that goeth forth with weeping.  
 Here, O my Lord, I see Thee face to face.  
 Honour and glory, thanksgiving and praise.  
 Hosanna to the living Lord.  
 How calmly wakes the hallowed morn.  
 How pleasing is Thy voice.  
 I lay my sins on Jesus.  
 If life's pleasures cheer thee.  
 In sweet content let all the anthem sing.  
 In time of fear.  
 It was the very noon of night.  
 Jesu, my Lord.  
 Lead us, O Father.  
 Lo, sea and land their gifts outpour.  
 Lo, the Bread which angels feedeth.  
 Lord, in these days of humblest prayer.  
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 Lord, the shades of night surround us.  
 Now God be with us, for the night is closing.  
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 Now the labourer's task is o'er.  
 Now the light of heaven is stealing.  
 Now the sighs and the sorrows.  
 O day of joy, when first the light.  
 O Food, the pilgrim needeth.

O God the Lord, to Thee we raise.  
 O Jesu, Light of all below.  
 O Lord, be with us when we fail.  
 O Thou, Who in the light dost dwell.  
 O world! behold upon the Tree.  
 Oh, walk with God.  
 Pleasant are Thy courts above.  
 Praise, O praise our God and King.  
 Praise, O Sion, thy salvation.  
 Quiet, Lord, this trembling frame.  
 Rejoice, ye pure in heart.  
 Remember Me.  
 Rest of the weary.  
 Saviour, again to Thy dear Name we raise.  
 Saviour, blessed Saviour.  
 Sing to the Lord a joyful song.  
 Softly now the light of day.  
 Still, still with Thee.  
 Still will we trust.  
 That day of wrath, that dreadful day.  
 The day is gently sinking to a close.  
 The day is gently sinking to a close (another setting).  
 The foe behind, the deep before.  
 The Lord be with us as we bend.  
 The radiant sun declining.  
 The spring-tide hour.  
 The valleys and the mountains.  
 The Virgin stills the crying.  
 There is an hour of peaceful rest.  
 Thou knowest, Lord, the weariness and sorrow.  
 Thou, Who dost build for us on high.  
 Through the day Thy love hath spared us.  
 To-day Thy mercy calls us.  
 To give Thee glory, Heavenly King.  
 To Thee, O Comforter Divine.  
 To Thee, O God and Saviour.  
 Upraised from sleep, to Thee we kneel.  
 When day's shadows lengthen.  
 When God of old came down from heaven.  
 When, His salvation bringing.  
 When I survey the wondrous Cross.  
 When the day of toil is done.  
 Whence shall my tears begin.  
 Where the mourner weeping.  
 Ye holy Angels bright.

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rations and changed the day to an earlier one for the very purpose of anticipating the performance by the plaintiff's assigns. Under these circumstances infringement appears to us to be sufficiently admitted for the purposes of this motion, even if it were otherwise doubtful.

*Motion granted.*

For Complainant,

CAUSTEN BROWNE and ALEX. P. BROWNE.

For Defendant,

THOS. WM. CLARKE and JOHN H. BURKE.

### WAGNER'S FIRST GRAND OPERA.

(FROM THE GERMAN.)

FOR more than seven weeks had the opera singers, chorus, and orchestra of the Magdeburg Stadt-Theater of 1836 been tormented with the rehearsing of a new opera, the first ambitious production of its young *musik-director*, and still the youthful maestro complained that the soloists did not know their parts, that the chorus was not firm, the orchestra not prompt enough, and thus the first representation of the work had been postponed from day to day. To the manager, who was in want of funds, this delay was most inconvenient; pay-day was imminent, and the possibility of not being able to meet it weighed heavily on his mind. And Herr Bethmann (that was the manager's name) expected great things from this first work of his talented capellmeister; the new opera was to set afloat again the almost sinking ship of the Magdeburg-Theater. Nor was this expectation altogether unfounded. The town had for some weeks past been made acquainted with the grand preparations in scenery and costumes which the new opera had called forth. The numerous friends and acquaintances of the young composer, moreover, had taken care to spread abroad the most favourable accounts respecting the merits of the new work, so that—a most unusual occurrence in Magdeburg—seats had actually been booked beforehand in anticipation of a crowded house. Now, if Bethmann's operatic *personnel* had been less efficient than it actually was, there would have been no difficulty in accounting for the repeated postponement of a first performance. In those days, however, that stage had at its disposal such forces as in the present day can only be looked for at a first-class residential theatre. Freimüller and Schreiber were the tenors, Krug and Unzelmann, jun. the basses; Frau Pollert and Fräulein Limbach were the *prime donne*. To do justice therefore to these admirable singers it would appear that the onus of this long-deferred performance must be laid at the door of the young composer and capellmeister himself. The fact was he had in this his first work assigned notes to the singers which they had not in their throats, and passages to the musicians which made excessive demands upon their executive skill. Thus it was necessary to transpose, to alter and to curtail from one rehearsal to another. These rehearsals were held in those times on the ground floor of the theatre, and in a part emerging into a public thoroughfare. No wonder then if passers by would by degrees become acquainted beforehand with some portions of the new opera. The present writer still remembers a few of the observations made at the time by this out-door audience. "Just as in a synagogue!" one of these critics would exclaim (and that above all, of one of Wagner's works); "not a particle of melody!" another. Those were the observations which could be heard here daily.

Herr Bethmann stood at the door of the Stadt-Theater, casting his eyes upon the dark clouds that hung in the western sky, and praying for a merciful rain towards the afternoon, as the only means of driving the inartistic public of Magdeburg into his theatre. A three hours' rehearsal had just come to a close, and, drawing a long, deep breath, the tortured singers and musicians were leaving the building. At length the composer himself came, his betrothed lady, the talented tragic actress, Fräulein Planer (afterwards his first wife) by his side. No sooner had Bethmann caught sight of his capellmeister, than he exclaimed "Well, Herr Musik-director, how are you progressing? Shall we have your opera at last? May I get the bills ready for the day after to-morrow?"

"I think so," answered the composer with a smile.

"You only think so?" questioned Bethmann in great alarm.

"The solo-singers are tolerably well prepared, and with regard to the chorus and orchestra, I have built my hopes upon the night rehearsal."

"Night rehearsal?" cried the manager. "The night rehearsal? Man! how can you contemplate such a thing? Do you imagine that they will yet put up with a night rehearsal, when I am indebted to them to the extent of fully two months' salary? With the choristers, perhaps you may be able to arrange it; but the musicians, the born revolutionists, will never consent to it!"

"Never fear," replied the young composer, with a laugh; "they shall come, chorus, orchestra, and all. I have promised them a good supper, and a cooling bowl afterwards if the performance can take place the day after to-morrow. That has had the desired effect."

"Let us hope so," was the manager's reply. "For your own sake, too, I will hope that all may go well, since the first performance will be for your own benefit."

"On the contrary! You stand in greater need than I do of a successful first night. Take the first for yourself, by all means, and I will come in for the second."

"You are very generous," responded Bethmann.

"Less so than you think," the capellmeister rejoined, laughingly. "The good result of the first night, whereof there can now scarcely be a doubt, shall draw a still fuller house on the second!"

"Let us hope so, at all events," said the manager, returning to his theatre. The young composer sent a look of sympathy after the old man, and, with his handsome *fiancée*, went his way.

Two days later there was to be read on the playbills of the Magdeburg Theatre:

DIE NOVIZE VON PALERMO.

Grosse Oper in Drei Aufzügen.

VON

RICHARD WAGNER.

The house was completely filled on that evening. Great indeed, had been the expectations of the public, and not the least eager were those of the composer himself. In order to appreciate the feelings of a composer or dramatist on the occasion of the first performance of one of his own works it is necessary to have undergone that ordeal oneself. If there be some dramatic authors who, in such cases, can exhibit a calm or even apathetic demeanour, ten to one that the attitude is merely an assumed one. Inwardly, there is turmoil, the heart throbs violently, and if you felt the pulse you will find it increased to 120 beats a minute. This anxiety becomes greater still when the curtain rises, and during the following scenes. The coughing of the apprentice lad in the gallery provokes the poet's wrath, and the hard sneezing of the elderly lady in the pit drives him into despair. Should the first act please, and there be applause, and even calling before the curtain, the fate of the drama or opera is thus by no means decided. With the second and the following acts the warmth of the audience must yet increase, and the plaudits reach their climax in the last scene. What an ordeal, then, the poor poet has still to undergo, compared to which the fire and water braved by Prince Tamino are mere child's play! The caprices of fortune are sometimes so very odd. May not, for instance, the gas suddenly go out in the middle of the last act and the house become enveloped in an Egyptian darkness? Or the *prima donna*, dissatisfied with the part assigned to her, faint away in the most effective scene? May not, at the most tragic moment of the piece, the black cat belonging to the theatre run across the stage, or the prompter have taken too much wine and perchance turn over six pages of his book instead of one?...

It is not the intention of the present writer to criticise the early work of a composer who with his subsequent productions has obtained so deservedly great a name. He will merely chronicle the result of the first representation of the opera in question, which was nothing more or less than an unmistakable *fiasco*. The audience, whose expectations had been raised to too high a pitch, and who, moreover, could not at once reconcile themselves to this novel conception of music, became more and more dissatisfied as the opera progressed. This strange, unconventional

music whereof they could not carry away with them a single note in their memory, confused and irritated them. In vain did they listen for one of those sweet tunes which so easily take hold of the fancy and fix themselves in the memory, such as they had hitherto met with in every other new opera; a characteristic which, indeed, to this day prevents some people from appreciating Wagner's music, and which to some extent—if not with such marked individuality as in his later productions—was already apparent in "Die Novize von Palermo." The new opera, in fact, was condemned in the most unequivocal manner by the public. A second performance was, with much difficulty, arranged some few days later, but the house was almost empty. Sorely disappointed in his strong hopes as he was, the genial composer nevertheless made good his word, and treated the assembled choristers and musicians to the promised supper after the trial of the first night was past.

The public verdict as regards this early opera of Wagner may be summed up in the words—too much orchestration, too little melody. The fact, however, that the mellifluous "Norma" had just previously been introduced to the acquaintance of the people of Magdeburg doubtless contributed to the adverse opinion expressed on the occasion in question. Real connoisseurs, on the other hand, though shaking their heads at many details contained in the new work, were yet constrained to admit having been struck by occasional flashes of genius, and to predict a great future for the young composer of "Die Novize von Palermo." How these prophecies have been fulfilled the world knows. Richard Wagner was able to write a "Tannhäuser" and a "Lohengrin;" was able to conceive and accomplish other works of gigantic proportions. And the fact alone that so far from being discouraged by his early failures, he should, on the contrary, have gathered a fresh stimulus from them for his indomitable devotion to his ideal, stamps him as a truly great artist.

We understand that Sir Thomas Elder, of Adelaide, has given a Local Scholarship for South Australia, and Mr. J. G. Whitcombe, Ex-Mayor of Portsmouth, has guaranteed a Local Scholarship for the Borough of Portsmouth at the Royal College of Music. These, with Sir William Clarke's Local Scholarship for the South Province of Victoria, make three Local Scholarships (£3,000 each) founded in the College. Lady Harvey, of Langley Park, Slough, has, in memory of her mother, the late Lady Elizabeth Pringle, daughter of John, first Marquis of Breadalbane, given a Scholarship to be called the Elizabeth Pringle Memorial; and Mr. Samuel Morley, M.P., Mr. Howard Morley, and Mr. Charles Morley have increased their subscription to found a Scholarship. These, with the Courtenay and the Wilson Scholarships, make four Open Scholarships founded in the College. The mayors of the chief towns, and the several local boards and vestries have been requested to grant accommodation for the preliminary examinations to be held preparatory to the final examination for 50 scholarships, and the mayors were also asked to nominate three honorary local examiners. The replies to these have been extremely satisfactory. The Director of the Monday Popular Concerts has kindly promised free admission for the scholars of the College to all Monday evening concerts. The prospectus, giving particulars as to fees, studies, terms, &c., is now in preparation, and will shortly be issued.

The Finchley Choral Society gave its second performance this season on the 1st ult. at the National Schools, Church End. The first part of the programme consisted of J. F. Barnett's Cantata, "The Building of the Ship," the soloists in which were Miss Jessie Royd, Miss Clara Myers, Mr. John F. Probert, and Mr. Bicknell Young. The choruses were well rendered. The second part was miscellaneous, and included songs by the above named artists, "The Vikings" (Eaton Fanning), "The Curfew" (H. Smart), and "Jack and Jill" (Caldicott), by the choir, and pianoforte solos by Miss Mackness, R.A.M., and Mr. A. A. Yeatman. Miss Mackness ably accompanied the Cantata on the pianoforte, and Mr. John Tunstall presided at the harmonium. The conductor was Mr. A. A. Yeatman, who was presented, on the evening before the concert, with a handsome ivory baton by the members of the Society.

At a public meeting recently held in the Athenæum Rooms, Derby, certificates were given to the local students who had passed their examination under the rules of the Royal Academy of Music. The chair was taken by Alderman Bemrose, and Mr. Arthur O'Leary, one of the professors of the Royal Academy, who had acted as examiner, distributed the certificates. Mr. O'Leary, in an address to the meeting, took occasion to remark on the recent development of musical studies in England and on the higher rank now generally accorded to music in the public estimation. Not many years ago, he said, music was struggling against a feeling of apathy which pervaded the entire country, and the only institution in England to whose fostering care the neglected art was committed could at that time barely manage to exist. The local examinations instituted by the Royal Academy of Music had stimulated the desire to know more of the serious side of music. After pointing out the mistaken tendency which was sometimes shown in the junior section of the examinations to look upon the task set as too insignificant, the speaker said that the real artist manifested his power as much in expression as in mechanical difficulties, which astonished more than they pleased. There was much to learn in the simplest music. The deplorable habit had yet to be overcome of looking upon music as a mere amusement. Music could only flourish when treated seriously; and to the student who paid it serious attention it afforded pleasure of the highest kind—pure and intellectual. They could not wonder at the prejudice which they found among certain circles when they considered the inanity of many of the songs to which they were compelled to listen, and the vulgarity of the imported operatic burlesque. In England they had a unique treasure in their madrigals and glees—sentimental, serious, or humorous. Mr. O'Leary then distributed the prizes and certificates. At the close of the meeting votes of thanks were given to Mr. O'Leary, to Alderman Bemrose, and to those who had taken part in the proceedings of the evening.

At the second performance in Brighton of Gounod's Oratorio, "The Redemption," on the afternoon of the 3rd ult., every available seat in the dome of the Pavilion was again filled, and the success was in every respect as marked as on the first representation of the work. The principal vocalists were the Misses Robertson, Mrs. Irene Ware, Mr. Barton McGuckin, Mr. Lucas Williams, and Mr. Barrington Foote. The *Brighton Herald* says, "It is easy, perhaps, to fall into a vein of superlative admiration over such a work, just as it is easy to carp at some of the effects produced by M. Gounod as 'theatrical;' but the fact remains that at more than one portion of this grand work—the work of his life, as the composer pathetically calls it—an audience is overwhelmed by what is little short of a majestic use of the splendid resources of a modern orchestra. The chorus which ends the second part, 'Unfold, ye portals everlasting,' may be cited as only one instance of a *tour de force*, remarkable not only for its grandeur, but for its simplicity. It is, in fact, a triumphant sequel to those impressive passages which earlier in the work treat with such solemnity and dignity the great Sacrifice on Calvary; and it is well followed by the more jubilant strain in the final section of the work which symbolises the New Dispensation." The choruses were excellently sung by Mr. Kuhe's Festival Choir; the orchestra was thoroughly efficient (three trumpeters of the 4th Royal Irish Dragoon Guards taking part in the grand closing chorus of the second section of the work) and the Oratorio was conducted with his usual skill by Mr. Randegger.

THE Belle Sauvage Glee Union gave its usual monthly Smoking Concert on the 8th ult., at Anderton's Hotel, Fleet Street, Mr. J. F. Wilson in the chair. The part-songs were very well rendered, especially "King Witlaf," "The Image of the Rose," and "The Retreat," the last-named being enthusiastically re-demanded. Mr. W. Syckelmoore, Mr. Lansmeer, Mr. H. E. Vickers and Mr. Lawrence contributed solos in excellent style and were much applauded, Mr. J. D. Henderson, Mr. Sydney Beckley and Mr. R. Moss being encoered for the rendering of their respective songs. Mr. G. F. Bruce played two pianoforte solos in a highly effective manner and accompanied throughout.

A MEETING of the City Glee Club was held at the London Tavern, on Tuesday, the 6th ult. Mr. H. T. Smith, Treasurer, in the chair. The professional members present were Messrs. A. Lester, Dutton, W. Coates, G. T. Carter, F. Walker, W. Winn, R. Hilton, and T. Lawler. Mr. Turle Lee presided at the pianoforte. An excellent programme was well rendered. Not the least agreeable feature of the evening's proceedings was the presentation of a testimonial to Mr. Theodore Distin (who has recently retired from the Club), consisting of a handsome silver cigarette case, bearing the following inscription:—"Presented by the City Glee Club to Theodore Distin, Esq., with a purse of twenty guineas, as a small recognition of his valuable services during a period of twenty-four years." The Chairman in alluding to Mr. Distin's past services—which included seven years as the musical director of the Club—said that at the time Mr. Distin joined the Club it numbered only thirty-five members, the professional gentlemen giving their services almost gratuitously. The great advance in Glee Societies in the City of London, mostly amateur, during the last few years was, he said, chiefly owing to the admirable example set by the City Glee Club and a few other similar societies. Mr. Distin replied in feeling terms, thanking the Chairman and members of the Club for their handsome present and their kind recognition. Mr. Distin then sang a new song of his own composing, called "Allegiance," which was rapturously applauded.

At a meeting held in the Hall of the Dundee Young Men's Christian Association on January 29, Mr. Henry Nagel was presented with a cheque for £1000, a valuable gold watch, and a handsome silver jug, on the occasion of his retirement from the conductorship of the Dundee Amateur Choral Union, a position he has held for twenty-five years. The chair was occupied by the Provost, and Colonel Walker commenced the proceedings by reading a highly flattering address from the members of the Union, acknowledging the great benefits conferred upon the art in Dundee, as well as upon the Society, by the indefatigable exertions of Mr. Nagel, and expressing much regret at his retirement. In an excellent speech, Mr. Nagel returned thanks for the valuable gifts, which he said would be appreciated as kindly offerings from those with whom he had been so long pleasurably associated, and not as a sort of deferred payment for his work. It was announced that the names of the subscribers, alphabetically arranged, would be written on vellum, with the following inscription, which appears also on the watch and jug:—"Presented to Mr. Henry Nagel, with a gold watch, silver jug, and one thousand pounds, by the following subscribers, as a recognition of his long and arduous services to the cause of music in Dundee, and more particularly of his valuable work as conductor of the Dundee Amateur Choral Union, which position he filled gratuitously for the long period of twenty-five years. Dundee, 29th January, 1883."

On Saturday, the 17th ult., a Lecture on Singing was delivered at the Royal Institution by Dr. W. H. Stone, who exhibited some beautiful photographs, which Mr. Behnke has succeeded in obtaining, of his own soft palate and vocal ligaments in the act of tone-production. These photographs were thrown upon a screen by means of the electric light, and are the first results of the joint enterprise of Mr. Lennox Browne and of Mr. Behnke, who are actively engaged in embodying in a new and comprehensive book their respective experiences of vocal surgery and of voice-training. For several years scientific men have tried, but in vain, to achieve this result, which will help to settle many hitherto disputed points, and the knowledge derived therefrom will be of great value to all teachers of singing and of elocution.

THE second Concert of the Crouch End Choral Society took place on the 6th ult., at Christ Church School Room, before a large audience. The programme consisted of Alfred R. Gaul's sacred Cantata "The Holy City," and a miscellaneous selection, including an effective part-song by C. W. Pearce, Mus. Bac. The soloists were Mrs. Alfred Dye, Miss Bessie Dimond, Miss Eleanor Crux, Mr. Arthur Davey, and Mr. Charles Victor. Mr. C. W. Pearce rendered valuable aid at the harmonium, and Mr. C. W. Lovejoy presided at the piano. Mr. Alfred J. Dye conducted.

At the Annual Festival in connection with St. Saviour's Church, Eastbourne, on January 30, the Rev. Sir F. A. Gore Ouseley, Bart., Mus. Doc., gave a short lecture on the main principles of musical services in the Church of England, in the course of which, after relating his experience of the music he had heard in Rome, Germany and France, he confidently asserted that on the whole the English School of Church Music was by far the best for the services of the Sanctuary. The lecturer then proceeded to notice Tallis, Bird, Bence, Batten, Morley, Gibbons, and other composers of choral services of the fifteenth century, remarking that "the music of Gibbons contained the purest counterpoint ever produced, and would compare favourably with that of the Italian writers, who were indeed indebted to him as the great standard." Dr. Sangster (organist of the Church) also addressed the meeting on the subject of the new organ at St. Saviour's, and alluded in flattering terms to the Recital given on the instrument that afternoon by Sir Frederick Ouseley. During the evening several glees and part-songs were well rendered by the choir of the church.

At the recent examination held at the College of Organists the following gentlemen satisfied the examiners for Associateship: R. C. Banks, Rochdale; F. N. Baxter, Tetbury; R. Briant, London; T. Cox, Wolverhampton; M. Fairs, South Shields; S. Hall, Stalybridge; A. Hann, Ilminster; H. H. Hoyle, Queensbury; W. Jones, Woodville; E. H. Lemare, Ventnor; O. A. Mansfield, Warminster; J. H. Olding, London; R. Y. Mander, Leamington; C. E. Melville, Leeds; H. W. Richards, London; C. W. Moss, Ipswich; G. J. Robertson, North Tawton; S. Round, Tipton; C. H. H. Tipple, Reading; P. A. Strickland, Leeds; F. W. Sykes, Selby; R. F. Tyler, Woolwich; J. W. Wallis, London; J. E. W. West, London; and H. D. Whetton, London. For Fellowship: F. N. Abernethy, London; F. J. Harper, Hull; H. Hudson, Southport; and H. Robertson, London. The examiners were Dr. E. J. Hopkins, Dr. C. J. Frost, Messrs. H. Gadsby, James Higgs, Mus. B., E. H. Turpin, and T. Wingham.

A CONCERT was given in the New Town Hall, Kensington, on Tuesday, the 20th ult., for a charitable purpose. The programme was an attractive one, and consisted of songs by Miss Annie Morant, Miss Ellen Marchant, Miss Amy Richards, Miss Emmeline Dickson, Mr. W. H. Burdon, and Mr. M. S. Skeffington; recitations by Miss Carrie Lawrence; pianoforte solos by Miss Florence Waud, a pianoforte duet by Miss Praetorius and Mr. F. Nash, and violin solos by Mr. G. Leipold. Masters Denne, Passey, and Ross sang Claribel's "Children's Voices," the chorus being given by the members of the St. Barnabas choir. Mr. H. Leipold and Mr. M. S. Skeffington conducted, and also accompanied the singers. There was a full attendance, the audience being much pleased with the excellence of the entertainment throughout.

MR. J. S. CURWEN, president of the Tonic Sol-fa College, has recently concluded a series of large public meetings in the principal towns of Scotland, extending over three weeks. He visited Forfar, Arbroath, Coatbridge, Airdrie, Dunfermline, Kirkcaldy, Dumbarton, Irvine, Kilmarnock, Ayr, Greenock, Glasgow, Edinburgh, Boness, Galashiels, Dumfries and Hawick, addressing audiences varying from 800 to 1600 persons, on the nature and results of the Tonic-Sol-fa system and its value in musical education. United choirs in each town, gathered for the occasion, illustrated the lectures by singing, and demonstrated the facility in reading music at first sight which the Tonic-Sol-fa notation gives. Mr. Curwen also addressed the Free Church Normal students at Edinburgh and Glasgow, and the United Presbyterian theological students in Edinburgh.

MR. COWEN'S Scandinavian Symphony was given on January 27 at one of the Boston Symphony Concerts, conducted by Mr. George Henschel, its success being such that a repetition, on the 1st ult., became necessary at the Concert of the same Society in Cambridge University. The full score, which has been recently published, is dedicated to Mr. Hueffer, who introduced the work to the notice of Herr Richter, and thus started it on its successful Continental progress.

THE members of the East Finchley Choral Society gave their second Concert in the Lecture Hall, on Tuesday, the 6th ult., before a large and appreciative audience. Bennett's Cantata "The May Queen" occupied the first part of the programme, and was performed in a highly creditable manner. The solo parts were well rendered by Madame Willis, Miss Upton, Mr. E. J. Field and Mr. T. E. Snell. Miss Jones presided at the pianoforte and Mr. Edwin Drewett, R.A.M., at one of Mason and Hamlin's Concert American Organs. Mr. I. H. Jeayes was an efficient Conductor. The second part included two pianoforte solos by Mr. Drewett, a glee and two choruses by the Society (Mr. Greenslade conducting), a duet for the piano and American organ, played by Mr. Drewett and Mr. B. C. Wainwright, and songs by members of the Society.

A MUSICAL Lecture, entitled "Glimpses into the Life and Character of Handel," was delivered in the Lecture Hall attached to St. John's Wood Presbyterian Church, on Tuesday, the 13th ult., by Mr. F. G. Edwards, Organist of the church. The lecture was interspersed with airs from Handel's Operas and Oratorios, and selections from the "Water Music" and Suites. An interesting feature was the Gavotte from "Otho," played by the lecturer upon a virginal made in 1666; this, with a similar instrument inscribed "Joannes Ruckers me fecit," bearing date 1590, were kindly lent by Messrs. Chappell and Co. Several facsimiles of Handel's writing, signatures to his will, the "Messiah" MS., a large portrait, statuette, &c., were on view. The lecture was listened to by a crowded and appreciative audience.

MENDELSSOHN'S 13th Psalm, "Lord, how long wilt Thou forget me?" was sung with an augmented choir of about sixty voices at St. John's Church, Waterloo Road, on Thursday evening, the 22nd ult., and will be repeated on Thursday, the 8th inst., commencing at 8 p.m. The choir of the Kyrie Society, conducted by Mr. Malcolm Lawson, will perform Handel's "Messiah" in the same church on the Wednesday before Easter (21st inst.), commencing at 8 p.m. Admission to the church will be free, but a collection is to be made on behalf of the organ, on which there is still a debt. The next Organ Recital will be given by Mr. W. G. Wood, of Christ Church, Woburn Square, on Tuesday, the 6th inst., at 8 p.m.

THE first of a series of musical and elocutionary entertainments was given in the Lecture Hall, adjoining Trinity Chapel, Brixton, on Friday evening, January 26, before a large and appreciative audience. The artists were—vocalists, Miss Janet St. Clair, Miss L. Shrimpton, and Miss E. Oldham; Messrs. Kabery, J. Ogier, and H. J. Eldridge. Miss Cutting was warmly applauded for her excellent playing of two pianoforte pieces, and a couple of effective flute solos were contributed by Mr. W. Wood. Several anthems and part-songs were well rendered by the choir. Mr. J. Leigh presided at the harmonium, and Mr. A. J. Crabb (the Organist) conducted.

ON the 14th ult. the first of the Special Services announced for that date and for the 28th ult. took place at St. Thomas's Church, Portman Square, when Part I. of Gounod's Oratorio "The Redemption" was excellently rendered. A special choir has been trained for the occasion by Mr. Edmund Rogers, Organist and Director of the Choir; and the result proved the careful manner in which the work had been prepared. The solo vocalists were Miss White, Miss Florence Wallis, Mr. Hulbert L. Fulkerson, and Mr. Henry Baker. Mr. C. T. Corke gave valuable assistance at the organ, and Mr. Edmund Rogers conducted.

MR. SIMS REEVES'S Concert at St. James's Hall on the 20th ult. proved a brilliant success, some hundreds of people being unable to gain admission. Mr. Reeves was in good voice, and sang "Spirto gentil" and "The Death of Nelson" with all his old charm of style. In addition to the vocal contributions of Miss Santley, Miss Effie Clements, Miss Spenser Jones, Madame Sterling, Mr. Herbert Reeves, Mr. Santley, and the Anemoic Union, the programme was varied by recitations by Mr. Henry Irving and Mr. J. L. Toole. Mr. Reeves announces a repetition of the Concert on Tuesday, May 1.

THE members of the Dulwich Grove Choral and Orchestral Society gave their first Concert on the 12th ult., at the Lecture Hall, before a large and appreciative audience. The first part of the programme consisted of C. Ward's Cantata "Nativity," under the conductorship of Mr. W. H. Hook; and the second of unaccompanied part-songs and glees. The singing of Mrs. Charles Edwards and Mrs. Charles Saffell received well-deserved applause. The Misses Molteno, Rodgers, and Messrs. Shill, Wallis, Howe, and Eager also rendered efficient assistance.

MR. G. E. HEDGES was the organist at the free popular Organ Recital, held in Wycliffe Chapel, Philpot Street, on Monday, the 5th ult. The programme included Rossini's Overture to "Guillaume Tell" and an Andante and March composed for the occasion by Mr. Geo. Merritt, the Choirmaster, which was encored.

A SUCCESSFUL Concert was given in connection with the London and North-Western Library and Literary Association at Euston Station on the 12th ult. Miss Kate Poole played two violin solos, which were warmly received, the first gaining an encore. Signor Paggi (cello) and Herr Koch (piano) gave an effective reading of the Andante and Allegro from Mendelssohn's Sonata in B flat. A feature of the evening was Herr Koch's admirable interpretation of Chopin's Scherzo in B minor. A song, "Zuleika," by Herr Koch, was well rendered by Mr. Gostic.

AT St. Michael and All Angels' Church, North Kensington, on Quinquagesima Sunday, the evening service was rendered throughout with the aid of a complete orchestra, selected from the Crystal Palace and other bands, conducted by Mr. Sidney Naylor, Mr. T. L. Forbes at the organ. The anthem consisted of the first part of "The Creation." The orchestration of the services and hymns was effectively arranged by Mr. Naylor. An overflowing congregation testified to the growing estimation in which these periodical orchestral services are held.

THE following is a list of the successful candidates at the examination for the Diploma of Associate in Music of Trinity College, London, held in January last: William H. Barry, Ernest Burton, William J. D. Butt, Thomas J. Chapman, Albert L. Draper, William G. Eveleigh, Alfred Furse, Clement R. Gale, Emily Hagger, Davis Hunt, Lucy E. H. Jackson, Orlando A. Mansfield, Florence Marshall, Maggie Westwicke, Arthur R. Wood. The examiners were Dr. E. J. Hopkins, Dr. A. H. Mann, Dr. H. A. Harding, and Dr. W. H. Walshe.

THE examination for the degree of Doctor in Music at the University of Oxford, and the second examination for the degree of Bachelor in Music, will be held in October next. In addition to the usual subjects, there will be required a critical knowledge of the full scores of Beethoven's Symphony No. 6 (Pastoral) and Mozart's Motett "Misericordias Domini." All exercises are to be sent to the Professor of Music, Sir Frederick A. Gore Ouseley, St. Michael's, Tenbury, as early as possible. None can be received after the end of June.

A MATINÉE MUSICALE was given at Messrs. Blüthner's Rooms, in Kensington Gardens Square, on the 3rd ult., by Madame Eugene Oswald, who performed Beethoven's Sonata, No. 2, in D minor, and Chopin's Berceuse. She was assisted by Herr Hermann Koening (violin) and Herr Otto Leu (violinocello). The vocalists were Mr. Bicknell Young, Miss Clara Myers, Miss Helen Akroyd, and Miss Mary Davies.

HERR HANS RICHTER announces a series of nine Concerts at St. James's Hall on May 7, 10, 21 and 26, June 4, 11, 18 and 25, and July 2. These performances are now thoroughly established in public estimation; and there can be little doubt that this, the seventh season, will receive, as before, the cordial support of all lovers of high-class music.

THE Festival of the Three Choirs will be held this year at Gloucester, on September 4, 5, 6, and 7. We understand that it has been decided to produce Gounod's "Redemption" on the occasion.



THE Bloomsbury Choral Association, conducted by Mr. W. G. W. Goodworth, L. Mus. T.C.L., gave its second Concert on the 10th ult., at the Schoolroom, Richmond Street, Maida Hill, when, besides part-songs, operatic choruses, &c., by the choir, Mr. S. Vernon and Mr. J. J. Kelihier gave pianoforte and flute solos respectively. Songs were sung by Miss M. Townsend, Miss C. Stokes, Mrs. G. Edwards, Mr. F. A. Goodworth, Mr. E. E. Barnard, and the Conductor. Mr. S. Vernon and Mr. F. Pogson acted as accompanists.

MR. C. E. MILLER, the Organist of Lambeth Parish Church, gave an Organ Recital at the Church of St. John the Evangelist, Waterloo Road, on the 15th ult. The programme included compositions by Bach, Mendelssohn, Sir F. Ouseley, Sir W. S. Bennett, Onslow, Adams, and C. H. Lloyd, all of which were artistically rendered by Mr. Miller, who, we believe, gave his first Recital in London on this occasion. Master H. A. Bartlett (of St. Paul's Cathedral) sang two solos with much taste. There was a large audience.

DR. HILES read a paper, on the 2nd ult., at a meeting of the Debating Society in Owens' College, Manchester, on "Music an Essential Part of Education." Several interesting and novel views were unfolded, showing the exacting discipline which a study of the artistic and scientific phases of music affords. After friendly discussion a resolution was unanimously passed "That the study of music has an educational influence of so high and exacting a character as to entitle it to full recognition as an essential part of collegiate training."

MR. SINCLAIR DUNN gave his third annual Concert at the Royal Academy of Music on the 13th ult., before a large audience. The principal vocalists were Miss Effie Clements, Mrs. Irene Ware, Miss Augusta Arnold, Messrs. Arthur Burrows, Sinclair Dunn, Egbert Roberts, and Edward Grime, all of whom were highly successful, several of the solos eliciting enthusiastic encores. Some pianoforte pieces, excellently rendered by Miss Margaret Gyde, contributed much to the success of the evening. Mr. W. G. Wood accompanied most ably on the pianoforte.

THE St. George's Glee Union held its 160th monthly Concert at the Pimlico Rooms on the 2nd ult., when a miscellaneous programme was well rendered. The solo vocalists were Miss Nellie Watts, Miss Mathilde Paque, Mr. R. F. Roberts, and Mr. Herbert Schartau. Pianoforte solos were contributed by Herr von Joel and Mr. George Sumpter. The part-singing by the choir, which mustered about fifty voices, was unusually good. Mr. Joseph Monday conducted.

THE Durham Musical Society (Conductor, Mr. T. Albion Alderson) will give, at its next Concert, in the last week in April, Schumann's "Pilgrimage of the Rose" and Bennett's "May Queen;" and the Newcastle-on-Tyne Amateur Choir (under the same Conductor) will give its second Concert of the season on May 1, when Gaul's "Holy City" and Dr. Cresser's "Eudora" will be sung, the last-named work under the conductorship of the composer.

THE competition for the Baumer Scholarship at the Watford School of Music (for proficiency in pianoforte-playing) took place at the Public Library on the 9th ult. The examiner was Mr. John Francis Barnett, and the successful candidate was Miss K. S. Burns. The scholarship is the gift of the Head Master, Mr. Henry Baumer, and entitles the holder to one year's tuition in pianoforte and harmony at the school.

WE regret to record the death of Mr. T. Knowles, an old inhabitant of Windsor, and well known in musical circles, more particularly in connection with the choir of St. George's Chapel, to which at one time he belonged. At the funeral the members of the choir were present, and the anthem "The souls of the righteous" (Elvey) was most impressively sung.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, gave a performance of "Samson," on the 14th ult., in Trinity Chapel, Poplar; Mr. E. H. Turpin presiding at the organ. The soloists were Miss Edith Phillips, Miss Clara Myers, Mr. Dyvid Lewis, Mr. Albert Orme, and Mr. Ap Herbert.

STUTTFORD'S Patent String Peg, a specimen of which has been forwarded to us, appears admirably adapted for bow instruments, guitars, banjos, &c.; the difficulty often experienced in fitting a string being materially lessened if not entirely obviated, by its use. Each peg is numbered, near its string-hole for the string it is intended to hold; and when accurately adjusted, there can be little doubt of its efficacy.

GOUNOD'S "Messe Solennelle" will be sung at the High Celebration at St. John's Church, Horselydown, Southwark, of which Mr. Richard Lemaire is Organist and Director of the Choir, on Easter Day; and Stainer's Cantata "The Daughter of Jairus" is to be given at the Dedication Festival, in April, with orchestral accompaniment.

THE Academical Board of Trinity College, London, has awarded the gold medal, annually offered for an essay on a musical subject, to Miss Melloney Stephens, of St. Leonards-on-Sea, for her essay on "The Value to the Musician of a Knowledge of Modern Languages," and the prize of two guineas to Miss H. L. Elmes, of Addlestone, for her essay on "Early Writers for the Pianoforte."

AT the triennial meeting of the guarantors of the Bristol Musical Festival Society, on January 30, the Report showed that the receipts by the sale of tickets was £6,311, and, after meeting the expenditure, including £1,470 for the principal vocalists, and £1,255 for Mr. C. Hallé's band, there was left a balance of £148, which was subscribed to the Bristol Scholarship Fund of the Royal College of Music.

A RECITAL was given on the large organ at Christ Church, Newgate Street, on the 12th ult., by Dr. C. J. Frost, before a large congregation. The programme comprised selections from the works of Gigout, Mendelssohn, Rheinberger, Lemmens, Wely, Saint-Saëns, Guilmant and Bach.

BACH'S St. Matthew Passion Music will be performed, as usual, in St. Paul's Cathedral at the special service on Tuesday in Holy Week, the 20th inst., commencing at 7 p.m. A week earlier—namely, on Tuesday, the 13th inst.—Gounod's "Redemption," as already notified, will be performed in its entirety at Westminster Abbey.

## REVIEWS.

*Stabat Mater.* For Soli, Chorus and Orchestra. Composed by Anton Dvorák. (Op. 58.) [Novello, Ewer and Co.]

THERE is so much to say in an analysis of this very important work that we shall take up no space with mere words of introduction. Such, indeed, are not needed: Dvorák is sufficiently well known for a hearty welcome and respectful attention whenever he comes before us with a novelty in his hand.

No. 1—Quartet and Chorus, "Stabat Mater dolorosa." This number deals with the grand old Latin hymn as far as "Quis est homo," and is, therefore, a comprehensive expression of the sorrow of the Virgin Mother *juxta crucem*. It opens (*Andante con moto*, B minor, 3-2) with an orchestral introduction seventy bars long, and important for more reasons than its length since here are found displayed the materials, in great part, from which the whole movement springs. First we have a *pianissimo* dominant pedal, direct and inverted, sustained through sixteen bars, during eight of which it is heard alone. At the ninth bar this theme begins:—



Here is, in great measure, the germ of the movement, and we shall call it, for distinction's sake, the "Stabat" theme. Let us, also, say at once that Dvorák divides it into two members, respectively marked *a* and *b* above. In the first instance, however, he treats it as a whole, and for many bars it is heard continuously in one or other part of the orchestra, attended by chromatic harmonies that

accentuate its wailing character. It at length gives way to a short phrase of six notes—



treated at the outset in ascending sequence, and leading, through a long *crescendo* to a tremendous crash upon a diminished chord, sustained during an entire bar. Subsequently the "Stabat" theme appears, with fine relief, in the relative major; but the gloom of the movement soon returns, and, reiterating the second member of the theme, the introduction dies away for the entrance of the chorus. That entrance is a curiosity, a resolution of the dominant seventh harmony of A being refused in favour of the tonic chord, as thus:—



The composer's object here is as little obvious as what he gains by a transition that can hardly be called beautiful. With the foregoing materials the chorus in the first instance deals, presenting a combination of gloomy majesty and sharp anguish such as even music rarely attains. Presently we arrive at soli passages, with choral answers, as to which let us apply the principle *ex uno disce omnes*. Here is one of sufficient impressiveness for a clear idea of the rest:—



From the intense feeling of passages like the foregoing the movement goes on to a Molto tranquillo in F, wherein the soli and chorus are employed together. This does not well lend itself to extract, still less to verbal description. Enough that the section in F is constructed entirely upon a tonic pedal and is very beautiful, conspicuous among its features being a charming phrase—



reiterated in the orchestra, and calling to mind, more than faintly, the Slumber motive in Wagner's "Walküre." At the close of this more elaborate section, a return is made to the original key, and a retrospect of the whole of the first section follows, with sundry changes in detail. The coda is most impressive, though based almost entirely upon the four notes constituting the second member of the leading theme. We gladly recognise the very great power of this number as a whole. Technically, it shows what a master can make out of slight material, while its effect upon the imagination and the emotions is exceedingly great. On the score of propriety, hypercriticism might, perhaps, suggest that the idea of a mother lamenting the tragic death of her son demands more simple and tender paths. On the other hand, Dvorák may have chosen to regard the scene at the foot of the Cross in its relation to the greatest and most far-reaching event that history records.

#### No 2. Quartet, "Quis est homo."

This number (*Andante sostenuto*, E minor, 3-4) opens with a theme for contralto, afterwards taken up in succession by the other voices, with varied counterpoint wherein the voices to which the subject has already fallen take part. There is an orchestral introduction of six bars, subsequently used, not only as an interlude, but as a part of the vocal design. The first three bars contain its chief feature, and are given to corno Inglese, clarinet, and bassoon:—



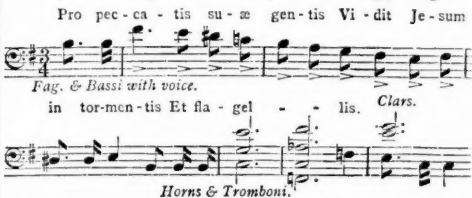
The theme, as first announced, runs in manner following:—



The introductory bars now appear by way of interlude, after which the tenor takes up the theme, then the bass, and lastly the soprano, the orchestral and vocal counterpoint becoming more elaborate at each repetition. Presently, after the introductory theme has appeared in the vocal parts, we reach a "second subject" in the orthodox relative major key—



treated imitatively at some length, the trumpet and oboe being by turns conspicuous as accompaniment. Then, through the introductory subject, we get back to the original key and theme, which, after further treatment, leads to a climax that once more brings in the preliminary matter, introducing it with the subjoined striking passage:—



In the coda all the voices (*Unis.*) whisper the words "Vidit suum" &c., on the key-note, while the wind instruments have sustained chords. Nothing could be more impressive, or more fully atone for what some critics may urge is here and there undesirable elaboration of detail.

#### No 3. Chorus, "Eia Mater."

Reference has already been made to the fashion in which Dvorák uses up his subject matter—presenting a few thoughts in so many varied forms that ample relief is secured, conjoined with a structural unity impossible through any other means. We have a remarkable example

in the number now before us, the whole of which springs from two bars :—

*Andante con moto.* E - ia, ma-ter, fons a-mo-ris,  
*p*  
 E - ia, ma-ter, fons a-mo-ris, e - ia,

Nor is the composer faithful only to one idea; he adheres with equal steadfastness to his key, rarely leaving it for a moment, and then keeping as close to it as possible. Yet there is no monotony. Observe, for instance, how beautifully the bass phrase shown above is expanded—

E - ia, ma - ter, fons a - mo - ris,

and, again, what a striking climax is reached further on—the orchestra fills in the chords, as indicated, with repeated crotchets :—

ti - re vim do - lo - ris.

Note, finally, the effect of the theme as "augmented" in the bass:—

*pp* E - ia, ma - ter, fons a - mo - ris.

Further annotation of this movement can hardly be required to prove that it has singular charm and power.

No. 4. Solo and Chorus, "Fac ut ardeat cor meum."

Once more we find a small and fruitful germ, and again in the opening bars :—

*Largo.* *Flute & Oboe.*

*Brass. f.* *Clar. Fag. & Horns.*

Fac ut ar-de-at cor me-um

The first system of musical notation for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains a melody of eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

From the continuation of the solo there is much to quote did space permit, but we go on to the entrance of the chorus, where the key changes to E flat major. Mark the delightful contrast, heightened by employment of the female voices accompanied by organ only:—

Voices.

pp  
Organ.

A musical score for a vocal part, labeled "collo voci." It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The text "collo voci." is written below the staff.

The solo resumes, much as before; so does the chorus; now, however, to be expanded, and presently, by the more chromatic progression of its theme, distinctly to suggest the "Stabat" motive in the opening number. A third time the solo enters, but avoids its old subject, which now appears exclusively in the orchestra, and is almost continually present to the end. There is, perhaps, less decided inspiration in this number than in any one of its predecessors. It strikes us by its artifice rather than by its poetic expression.

No. 5. Chorus, "Tui nati vulnerati."

Here the composer breaks new ground. He stops the procession of minor keys and the long, unbroken use of chromatic harmonies, preferring to write a flowing 6-8 movement in E flat that only once or twice departs from the simple and natural manner in which, after eight bars of orchestral introduction, the vocal music begins:—

Tu - i na - ti vul - ne - ra - ti,  
*Andante con moto quasi allegretto. mf*  
*pp* &c.  
 Tu - i na - ti vul - ne - ra - ti, tu - i.

In this unaffected manner the number continues, with only one brief change; till its second subject—*un poco più mosso*—is reached:—

Tu - i na - ti vul - ne - ra - ti.

This breaks but for a little while the smooth flow of the quaver passages, and soon the first *tempo* and theme return by way of winding up the number.

No. 6. Solo and Chorus, "Fac me vere tecum flere."

Once more the composer opens fresh ground, this number having as little in common with its predecessor as that had with the pages foregoing. There is something of Handelian directness and vigour in the theme with which the solo opens, after sixteen bars of orchestral introduction in the same style:—

Fac me ve-re te-cum fle-re, te-cum fle-re,

This is repeated in three-part harmony by the male voices, as is a continuation of the theme; in each case the orchestra having a distinctive counterpoint. The whole subject then reappears in its complete form—first for the solo and next for the male chorus, as before, but with

varied harmony. Afterwards a brief contrasted episode presents itself, the solo again leading, echoed by the chorus. Its character may be judged from the first phrase:—



The whole of the chief theme next returns, with further change of treatment, and the episode likewise reappears, with an extension which forms a coda to the whole. Doubtless the greater simplicity of this number, when compared with most of the others, makes it welcome as a relief. At the same time, it is not throughout marked by spontaneity, the composer choosing to indulge a fondness for elaboration that does not in every instance appear to have a *raison d'être*. An examination of the full score might, however, reveal designs concealed in the pianoforte transcription.

No. 7. Chorus, "Virgo, virginum præclara."

It is evident at the beginning of this chorus that beauty and tender grace without affectation or laboured effort are to be its characteristics:—



From the mingled simplicity and elegance here shown the number scarcely ever departs, and it is therefore needless to multiply either remarks or quotations. Enough that the whole work contains nothing better adapted to become popular for reasons which all, musicians and non-musicians, can appreciate.

No. 8. Duet, "Fac ut portem."

Another instance of the careful economy with which Dvorák makes the most of his thematic material comes before us. The main idea of the Duet (soprano and tenor) lies, so to speak, in a nutshell, and here it is:—



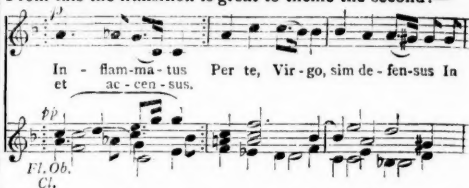
With this the composer works throughout the whole of the duet, voice answering voice with the quoted phrase or others closely related, while, if the theme drops from the vocal parts it appears at once in the orchestra. Let no one suppose that hereby poverty is indicated. Such treatment, when successful, points to wealth—to the abundance of resource that enables a thought to be presented in many forms, as one and the same diamond reflects many rays of different colours.

No. 9. Solo, "Inflammatum et accensum."

This is a remarkable and very masterly number. It contains two distinct and contrasted themes, one inspired by a sense of majesty, the other pleading and pathetic. A brief quotation in each case will convey what we mean better than many words. The voice begins thus, after the usual introductory bars:—



From this the transition is great to theme the second:—



Without occupying undue space it is impossible to convey a just idea of the many beauties contained in this impressive solo, and it must suffice to leave the foregoing illustrations as partly showing the nature of its materials. Particularly beautiful is the development of the second subject. Its refinement and tenderness are beyond praise.

No. 10. Quartet and Chorus, "Quando corpus."

Dvorák not only follows the example set by Beethoven in his First Mass, by Rossini in his "Stabat," and by Mozart's "Requiem"—to mention no others—but he improves upon it; that is to say, he forms the bulk of his final number out of the materials which served for the first. Thus the "Quando corpus" leads off with the dominant pedal that ushered in the "Stabat Mater," and its matter is obviously suggested by, where it does not exactly reproduce, the music of that number. So with the elaborate *ensemble* for soli and chorus on the word "Amen." Here the "Stabat" motive is prominent throughout a contrapuntal movement from which it would serve no useful purpose to make such quotations as alone could be given. Enough that harmonic masses and counterpoint help to form a magnificent climax of varied grandeur and consistent impressiveness.

To sum up—this "Stabat Mater" is a notable work, and approaches as near to greatness as possible, if it be not actually destined to rank among world-renowned masterpieces. It is fresh and new, while in harmony with the established canons of art; and, though apparently laboured and over-developed in places, speaks with the force and directness of genius.

*Solemn Mass in E flat.* By T. R. Buckton.

*Mass (St. Joseph).* By J. Short.

[Novello, Ewer and Co.]

WHILE music is steadily winning its way as an aid to devotion in the various dissenting communities, it cannot be said that the musical representatives of the Roman Catholic faith in this country have recently displayed much activity in their own special sphere. The two Masses named above claim attention, chiefly because so few examples of a similar kind from the pens of English composers have lately come under our notice. Mr. Buckton is organist and choirmaster of St. Augustine's, Manchester, and it appears from a letter written by Canon Wilding, of that church, that the Mass in E flat has been performed frequently during the last few years, and that he considers "the style of it to be good and quite church-like." After such a testimonial it seems invidious to raise objections; but from a strictly musician's point of view, Mr. Buckton's Mass can scarcely be spoken of in terms of praise. In manner it belongs to the weakest Italian school, but as difference of opinion may rightly prevail as to what are the true characteristics of church music, it would be unfair to condemn the work on that score. When, however, we find theoretical errors of the most atrocious kind scattered up and down the pages of the score, it behoves us to express regret that the composer should have rushed into print without submitting his work to the revision of some competent musician, who would have informed him, among other things, that consecutive fifths and octaves are forbidden.

Mr. Short's Mass is far more commendable. In manner it is more solid, the resources of counterpoint being employed to a moderate extent, while the writing throughout is musicianly and fairly expressive. The composer is probably familiar with the best examples of Haydn, Mozart, Schubert, and Cherubini, and his music reflects the style of these great exemplars, allowing for an intentional conciseness, the Mass being written for ordinary church use.



*The Great Musicians.* Edited by Francis Huefner.  
*Sebastian Bach.* By Reginald Lane Poole, M.A.  
*English Church Composers.* By Wm. Alex. Barrett,  
 Mus. Bac. Oxon.  
 [Sampson Low, Marston, Searle and Rivington.]

MR. POOLE, in his life of Bach, modestly expresses a hope that it may be the means of preparing a worthy reception for the English translation of Dr. Spitta's elaborate and exhaustive work, which is shortly to appear. We may certainly credit him with having achieved this object; but there is much to be said in praise of the book on its own merits. True it is that his facts are chiefly derived from the "Johann Sebastian Bach" of Spitta already mentioned; but there is something in arranging these facts so as to engage the reader's attention, and in creating an interest by placing the composer vividly before us, instead of baldly cataloguing the several events of his life. The author is evidently an earnest student of Bach's works, and loves to linger over the career of one he so reverences. Those, therefore, who sympathetically peruse the pages of Mr. Poole's book cannot fail to derive both pleasure and profit from their contents; and we sincerely hope that the work will receive as extensive an appreciation as it deserves. Mr. Barrett is a recognised authority on the subject which he ably treats in the second of the two books before us. His remarks upon the characteristics of our national composers for the Church, show an intimate knowledge of their works; and much valuable information may be gained from his treatise, which has evidently been a labour of love with the author. We are glad to find that, amongst the volumes devoted to the lives of the "Great Musicians," one at least contains such a glorious list of English names as to convince the most sceptical that we can boast of a few eminent national composers.

*The Musical Directory, Annual and Almanach for 1883.* [Rudall, Carte and Co.]

THE late appearance of this Directory is accounted for by the occurrence of a fire on the premises of the printer of the work; and we trust, therefore, that this will not prove detrimental to the sale of a publication which has now been issued for thirty-one years. In every respect it is fully equal to its numerous predecessors; and indeed we may say that unusual care seems to have been used in collecting the addresses of members of the musical profession, for the status of whom—as we find that allusion has been made to the subject in a lecture by Mr. Monk—it is but fair to say that the Editor is by no means responsible.

*Organ Music.* By P. Wolfrum.

*First Sonata,* in B flat minor, Op. 1.

*Second Sonata,* in E, Op. 10.

*Third Sonata,* in F minor, Op. 14.

[Munich: Jos. Aibl; Novello, Ewer & Co.]

THESE Sonatas, speaking in a general way, show all the characteristics of the German style of composition. According to English ideas they are inclined to be heavy, and some would say dry; but the music is thoughtful, dignified, well suited to the instrument, and they would be considered fine voluntaries by many a cathedral organist. The *choral* forms a large and effective feature in several of the movements, while the two fugues (last movements of Sonatas 1 and 2) are both worthy of the attention of all earnest organ students.

*What an Angel heard.* Ballad.

*The Thread of the Story.* Ballad.

Words and Music by Louisa Gray.

[Duff and Stewart.]

THE composer of these songs writes well enough to render herself independent of authors who "supply" words for musical setting; and, although the poetry of the first ballad is somewhat conventional, the lines are full of human feeling, and the music, without much pretence to originality, is unforced and melodious. "The Thread of the Story" is a better song in every respect; the little tale upon which it is founded being well expressed both in words and notes. We may say, too, that in both these compositions the harmonies are always appropriate, and the accompaniments written with care and judgment.

*Classical Compositions for the Organ.* Nos. 1 & 2. By J. Wodehouse. [Weekes and Co.]

THE pieces included in the above-named numbers are arrangements consisting of "Angels ever bright and fair," Handel—"My heart ever faithful," Bach—"I waited for the Lord," Mendelssohn—"How beautiful are the feet," Handel. All these pieces have been very well arranged for the organ before, but we suppose there is no reason why they should not be done again. In the present instance they have been carefully adapted to organs of moderate pretensions, and are excellently printed.

*Two Lovers.* A Four-part Song. Poetry by George Eliot. Composed by Edward Hecht.

[Novello, Ewer and Co.]

THE exquisitely delicate treatment of this Part-song by the composer will demand equally delicate treatment from the vocalists; but where this can be ensured, there can be little doubt of the composition winning the sympathies of an audience. The changes from tonic minor to major give much effect to the varied feeling of the words; the concluding phrase of the song, especially, reflecting most faithfully the natural pathos of the climax. Mr. Hecht will enrich the art, as well as do honour to himself, by multiplying such specimens of healthy part-music.

*March of the Heralds (and a movement from the Overture).* From Professor Glover's Cantata, "St. Patrick at Tara." Arranged for the Organ by Seymour Kelly.

[Novello, Ewer and Co.]

THIS is a composition of a very ordinary kind. In listening to the first theme, we are strongly reminded of a Gavotte or Bourrée by a well-known composer. We suppose the Professor is not responsible for the rather startling fifths in the first bar of this March. In our opinion they are of the worst kind, and we only trust that this work is not intended for use as a Church voluntary.

## FOREIGN NOTES.

WE record on another page the death of Richard Wagner, which occurred on the 13th ult., at Venice, where he had been spending the winter months. The remains of the great tone-poet left Venice on the 17th ult. for Bayreuth, a large concourse of persons assembling in gondolas on the Grand Canal, to take their last farewell of the mortal remains of one who had shed such lustre upon the musical art. The coffin was placed in a black gondola, which was ornamented with four lions' heads. Wax tapers were burning in front, and a number of wreaths, including those forwarded by King Louis of Bavaria and King Humbert of Italy, besides floral offerings from societies, clubs, and private friends, almost filled the gondola. At the railway station a train, draped in black, was waiting to convey the body and the mourners to Vicenza, and thence by a special train they travelled direct to Bayreuth. During the journey whenever the train halted it was met by representatives of local musical societies, as well as by deputations from neighbouring towns, who presented laurel wreaths and other tokens expressive of their sense of the loss which musical art has sustained in the man to whose memory they were offered. Most of the intended special demonstrations had, however, to be dispensed with, in deference to the wish of the bereaved widow of the master, who accompanied the remains. On Sunday afternoon, the 19th ult., the funeral ceremonies took place at Bayreuth, in the presence of numerous deputations from all parts of Germany and Austria, and a multitude of people such as the small town of Bayreuth has probably never before witnessed. Speeches were made by the burgomaster of the town, as well as by Herr Feustel, in the name of the committee of management of the "Festspiele." The ceremonies produced a deep impression upon all present. Accompanied by the sounds of the noble funeral dirge known as "Siegfried's Tod," from the composer's "Götterdämmerung," and the singing of choral societies, the procession moved through the streets of Bayreuth—the silence of the spectators most eloquently expressing their heart-felt grief—to

Wagner's Villa, styled by himself "Wahnfried," as being the abode where his ambition might be set at rest. In the garden of his villa, and opposite his working room, a mausoleum had been constructed by the composer, and here he was buried, the wreath sent to him by King Ludwig being the only one laid upon the tomb. A brief religious service preceded the interment; and we are told that the master's Newfoundland dog, during this touching ceremony, not only betrayed the utmost sorrow, but showed his sympathy with the members of the family by fawning upon them, as if he would wish to share their grief. Amongst the mourners were a number of well-known musical artists; but only a few were admitted into the garden, amongst whom were Herr Niemann and Herr Richter, two of the most eminent of the many identified with the master's work.

A correspondent writes from Vienna: "The news of the death of Richard Wagner has caused an intense feeling of regret here among his numerous admirers. The master was a well-known visitor here, for he had lived for some years at Pinzing, near Schönbrunn, and had moreover visited this capital from time to time for the purpose of conducting concerts and first performances of his operas. The 'Nibelungen' Trilogy was also first performed here after its production at Bayreuth. On the latter occasion it became most apparent who were the true supporters of the new German music-drama; for while in the boxes and in the stalls the demeanour of their respective occupants was decidedly cool, there were thunders of applause from the upper portions of the house, where students from the university, pupils from the Conservatoire, and other youthful enthusiasts were crowded together. In other words, youth and progress were distinctly on the side of the poet-composer. On the evening after Wagner's death 'Lohengrin' was performed here at the Hof-Theater with more than their usual zeal and earnestness on the part of the executants, while a feeling of reverence seemed to prevail among the entire audience. A special commemorative performance, in honour of the great deceased, is to take place in March."

A correspondent writes to us from the Hague: "The sixth Concert of the Diligentia Society here, which took place on February 14, was rendered memorable by the fact of its having included, for the first time, some of the music of Richard Wagner. M. Verhulst, the Conductor of the Society, having hitherto persistently refused to conduct the works of either Wagner or Berlioz. A meeting of members was called some time ago when a large majority decided in favour of the admission of the works of both masters into the programmes of the Society. In deference, however, to the artistic scruples of the conductor, M. Richard Hol, of Utrecht, had been asked to conduct on the present occasion, when the Prelude to 'Lohengrin' and the 'Huldigungs-Marsch,' together with Berlioz's overture 'Carnival Romain,' gave us the first taste of the hitherto forbidden fruit. To render the occasion still more special, the news of the sudden death of the great Bayreuth master reached us on the very day on which he was to hold his first entry into the Diligentia Society, and what, under any circumstances, would have been an enthusiastic display, was thus converted into a solemn demonstration. Wagner's portrait, surrounded by wreaths of immortelles, had been placed in front of the orchestra, and, in lieu of Beethoven's overture, 'Zur Weihe des Hauses,' the solemn strains of the Adagio from the same composer's 'Eroica' symphony worthily commenced the evening's proceedings. The selection, too, of the 'Lohengrin' prelude—perhaps Wagner's most idealistic production—appeared to be specially appropriate, under the circumstances, and produced a deep impression. Berlioz's above-named overture was received with some indifference. The programme also included some solo performances, vocal and instrumental. M. Hol conducted with much ability, and well deserves the gratitude of the musical public of this town, and of the Diligentia Society in particular."

The statistical order of productions of Wagner's works at the Vienna Hof-Theatre is as follows:—"Lohengrin," 181; "Tannhäuser," 157; "Der Fliegende Holländer," 121; "Die Meistersinger," 50; "Rienzi," 42; "Die Walküre," 42; "Siegfried," 17; "Das Rheingold," 14; and "Götterdämmerung," 10 times.

The first performance at Hamburg of M. Massenet's Opera "Hérodiade" appears to have been a complete success. The Hamburg correspondent of the *Allgemeine Deutsche Musik Zeitung* says: "It is a pleasure to meet again, at last, with a really dramatic musical talent such as Massenet undoubtedly possesses. . . . The applause, the laurel wreaths, and other ovations whereof the modest, retiring composer was the recipient, were, indeed, well merited, and will not be grudged to one who, in his own country, does not yet appear to have been recognised as a prophet."

The annual Music Festival of the Lower Rhine will be held this year at Cologne, under the conductorship of Ferdinand Hiller. Among the principal works to be performed are mentioned Haydn's "Creation," Beethoven's "Eroica" symphony, and works by Bach, Brahms, and Bruch. Herr Brahms will probably be amongst the solo performers and play his second pianoforte concerto. Señor Sarasate is likewise expected to contribute to the programme of the Festival. There will be 600 choristers, with an orchestra of 120 executants.

The performance, for the first time at the Dresden Hof-theater, of Rubinstein's Opera "Die Maccabäer" has met with great success. Among the executive artists Fräulein Marianne Brandt, who sang the part of *Leah*, is said to have especially contributed to the favourable result of the performance.

Herr Joachim, in his capacity of director of the Berlin Hochschule, has engaged the services of the "Philharmonic" orchestra of that capital with a view to organising a series of twelve concerts during the present year in which a number of the pupils of the Hochschule are to take an active share.

Dr. von Bülow has recovered his usual health and vigour so completely that he was able to conduct a Symphony Concert in Meiningen on January 23, the programme of which consisted entirely of compositions of the late Joachim Raff.

Mr. Eugene D'Albert has met with great success in Berlin, and has played before the Empress and other Royal personages.

Professor Helmholtz, the celebrated author of several books on the theory of music, has been knighted by the Emperor of Germany.

M. Gounod's sacred Trilogy "La Rédemption" was performed with great success in January last, by the "Maatschappij tot Bevordering der Toonkunst," of Rotterdam. The leading journal, the *Nieuwe Rotterdamse Courant*, contains a lengthy notice respecting the merits of the work, the third part whereof has found most favour with the critic in question, and seems likewise to have produced the greatest impression upon the audience. "The third part," says the journal alluded to, "will appear to most people the best. It is here where the stream of Gounod's wealth of melody flows on uninterruptedly. The opening chorus, 'Ah! qu'ils sont beaux sur la montagne,' belongs, on account also of its truly religious spirit, to the finest numbers in the score. No less beautiful is the orchestral paraphrase of the Prayer of the Apostles. . . . The elaborate final chorus of the work, again, with its fascinating *motivi* and masterly polyphonic treatment, furnishes abundant proof of a really surprising youthful freshness of invention on the part of a composer who is already well advanced in years." Respecting the performance itself, after bestowing praise upon the executants of the choral portions of the work, the journal quoted adds: "The solo parts, too, were well rendered. The music allotted to the first narrator could not have been intrusted to better hands than those of Herr Westberg, whose excellence as a vocalist we need not here further enlarge upon. For the second narrator (it was a happy idea on the part of the composer to assign the narrative portion to two voices) M. Henri Fontaine, of Paris, had been selected—a singer who, whilst not entirely free from a certain dulness of *timbre* which characterises French basses in general, possesses a good voice and declaims impressively. The music of the *Saviour* was well rendered by M. Seguin, of the Hague Opera, whilst the soprano and contralto parts were effectively sustained by Mlle. Kufferath, of Brussels, and a member of the Society respectively."

The first performance, on January 30, at Vienna, of M. Gounod's opera "Le Tribut de Zamora," was very successful, owing, in a great measure, to the splendid realisation on the part of Madame Pauline Lucca of the character of *Hermosa*, which is admitted on all sides to have been a veritable triumph of vocal and histrionic art. It is well known that Madame Lucca, on hearing the work last year at the Paris Grand Opera, was so much impressed with the part assigned to the heroine (then performed by Mdlle. Krauss), that she determined to study it herself, and, of course easily prevailed upon the director of the Viennese Hof-Theater to afford her an early opportunity of adding another to the long series of operatic successes which this versatile artist has achieved. The work, which has been mounted with much care and taste, and was conducted by Hans Richter, will doubtless be frequently repeated during the season.

The Paris *Le Figaro* furnishes some hitherto unpublished details respecting the last hours of Chopin's life, which were communicated to the writer in that journal by the late M. Clésinger, the sculptor, who was on terms of great intimacy with the composer for many years. According to this account, some days previous to his death, Chopin had been removed to the *salon* of his apartments in the *entresol* of the house, No. 12, Place Vendôme. There was but little furniture in the room beyond a Pleyel grand-piano-forte. Kwiatkowski, Guttman, and Clésinger, had for some nights past been sitting up by turns with the dying man. It was about eight o'clock in the evening when the last moments approached. The composer was scarcely any longer able to speak. Casting his looks upon the beautiful Countess Delphine Potocka, he said faintly: "The Ave Maria, by Schubert." She understood his meaning, and sang the song referred to, Chopin holding Kwiatkowski's hand the while, pressing it from time to time, and whispering softly: "How beautiful, Mon Dieu, how beautiful is this!" Shortly before midnight he died.

Franz Liszt, having been requested to take part in the concert recently held in Paris on behalf of the inundated districts of Alsace-Lorraine, has written a letter to the Committee expressing his inability to assist on the occasion in question, and adding: "As a man of seventy-two I am, unfortunately, an invalid as regards' pianoforte playing. I could not—at least, in public—risk the reputation of my ten fingers, unpractised as they have now been for years, without meeting with a certain *fiasco*. I have no doubt whatever on this point, and, having regard to my great age, am determined to abstain from playing in public altogether for the future."

Gustave Doré, the lately deceased painter, was also passionately fond of music, his favourite instrument having been the violin. He also possessed a good and well-trained tenor voice, which he frequently displayed at the interesting *soirées* held at his residence in the Rue Saint-Dominique in Paris, accompanied on the pianoforte by his brother, M. Ernest Doré, a composer of merit.

M. Ambroise Thomas's "Hamlet" was sung in Paris, on the 21st ult. for the two hundredth time. The occasion was signalled by the return to the stage of Madame Fidès Devries, who has accepted an engagement at the Grand Opera, at the high terms, for Paris, of £50 a night. The lady also stipulates for a minimum of six performances a month, and two months' holiday in the year.

The manuscript of an unpublished Symphony by Mendelssohn has been presented to the "Association Artistique" in Angers by a Monsieur Albert Cohen, of Paris. The letter which accompanied this present says that this work was written by Mendelssohn in his thirteenth year, and "dedicated to his dear friend E. R." (Ernst Rietz, brother of Julius Rietz, the late Dresden Conductor).

Another infant pianist, one Ernst Schelling, aged seven, has made his appearance at Paris, in a Concert given at the Salle Pleyel.

A new musical journal has been issued in Paris under the title of *Musique Gazette*, the editor being Ernst Dubreuil.

We have received the first numbers of a new weekly periodical published at Rome in the English language, and entitled *The Roman News*. The journal embraces the comprehensive interests of "politics, archaeology, fine arts, literature, and society," and is edited by Signor Luigi G. Mella.

Herr Max Bruch's visit to Boston, where he will conduct the Music Festival of the Handel and Haydn Society in May next, is looked forward to with eager interest in that town, which prides itself upon being the intellectual centre of the United States. Herr Bruch's Oratorio "Arminius" will be performed on the occasion referred to.

The Royal Opera House in Toronto (Canada) was entirely destroyed by fire on the 9th ult.

At Florence died, on January 18th, the well-known musical editor and publisher, G. G. Guidi, who has rendered valuable service to the art, by a long series of cheap and reliable editions of standard works.

The death is also announced at Bilbao, at the age of ninety-two, of Nicolas Ledesma, a well-known Spanish composer of church music.

We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad:—

Paris.—Conservatoire (February 4): "Roméo et Juliette" Symphony (Berlioz); Concertstück for Flute (Anderson); Baptismal Scene from "Polyeucte" (Gounod); Symphony, C minor (Beethoven). Château d'Eau (February 4): Overture, "Michel Angelo" (Gade); Choral Symphony (Beethoven); Concerto, E minor (Chopin); Prelude, "Triana und Isolde" (Wagner); Overture, "Athalie" (Mendelssohn). Concert Populaire (February 4): Fragments from "Lohengrin" (Wagner); Pastoral Symphony (Beethoven); Air from "La Lyre et la Harpe" (Saint-Saëns); Larghetto (Mozart). Conservatoire (February 11): Music to "Manfred" (Schumann); Pianoforte Concerto, C minor (Beethoven); Scene from "Orpheus" (Glück); Overture, "Oberon" (Weber). Châtelet Concert (February 11): "Ruins of Athens" (Beethoven); Concertstück (Weber); "Scenes de Féerie" (Massenet); Chœur des Génies from "Manfred" (Schumann). Concert Populaire (February 11): Symphony, "In the Forest" (Raff); Violin Concerto (Ernst); Adagio from Sestet (Beethoven); orchestral fragment from third act of "Parsifal" (Wagner); Air from "Elijah" (Mendelssohn); Rhapsody (Liszt).

Leipzig.—Conservatorium (January 26): Pianoforte Quintet (Jadassohn); String Quartet, B flat major, Op. 130 (Beethoven); Elegy for viola (Vieuxtemps); Vocal Soli (Jensen, Franz, Holtdieu, Reinthaler). Conservatorium (February 2): Sacred Song, and 121st Psalm, for mixed chorus (Vollhardt [pupil]); Variations for two pianofortes (Singer); Sonata in C, Op. 53 (Beethoven); Adagio from String Quintet in C (Mozart); Three Fantasiestücke for pianoforte (Schumann [pupil]); Violin and Pianoforte Sonata in F (Grieg); Vocal soli (Meyerbeer, Schumann, Norris).

Mayence.—Symphony Concert (January 26): Symphony, unfinished (Schubert); Air from "Alexander's Feast" (Handel); Orchestral Variations on theme by Haydn (Brahms); Symphony, C minor (Beethoven); Vocal Soli (Scholz, Schubert, Leewe); vocalist, Herr Max Friedländer.

Boston.—Symphony Orchestra (January 20): "Faust" Overture (Wagner); Scene, "Ah, perfido!" (Beethoven); Symphony, A minor, No. 3 (Mendelssohn); Songs (Schumann); "Scènes Alsaciennes" (Massenet). Symphony Orchestra (January 27): Overture, "Alfonso and Estrella" (Schubert); Pianoforte Concerto, No. 4 (Beethoven); Symphony, "Scandinavian" (Coven); Pianoforte Pieces (Schubert, Liszt); Introduction to "Die Meistersinger" (Wagner). Symphony Orchestra (February 3): Overture, "Naiads" (Bennett); Air, "Il Serio" (Mozart); Pastoral Symphony (Beethoven); Melodies for Strings (Grieg); Songs (Rubinstein, Franz); Symphonic Poem, "Tasso" (Liszt).

Baltimore.—Students' Concert of Peabody Institute (January 20): String Quartet, Op. 18, No. 4 (Beethoven); Songs (Brahms); Pianoforte Trio, Op. 15, No. 2 (Rubinstein). Students' Concert of Peabody Institute (January 27): String Quartet, G minor, Op. 14 (Volkmann); Song (Schubert); Air from "Paradise and the Peri," (Schumann); Pianoforte Quintet, E flat major (Schumann).

#### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. BRYON.—The simple form of 9-16 is 3-8. The compound form of common time—4 crotchets in the bar—is 12-8, and that of 8 quavers in the bar 24-16.

E. A. SUTTON.—"Notes on Gounod's 'Redemption'" is published by J. Goddard, Argyl Street, Regent Street.

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

**BELFAST.**—Mr. W. F. W. Jackson, M.B.O., Organist of Holyrood Parish Church, gave a most successful Piano-forte and Organ Recital, in the Ulster Hall, on Friday, January 26. The programme was divided into sections representing ecclesiastic, operatic, drawing-room, and concert music.—The third Subscription Concert of the Philharmonic Society was given in the Ulster Hall on the 9th ult. The programme consisted of Mr. Mackenzie's Cantata *The Bride* and a miscellaneous selection. The solo vocalists were Miss De Fonblanque, Madame Trebelli, Mr. Frank Boyle, and Signor Ghiberti. M. Musin contributed violin solos, which were highly appreciated. The chorus-singing was exceedingly good, and reflected great credit on Herr Beyschlag, the Conductor.

**BELPER.**—On Thursday evening, the 15th ult., the Musical Society gave a performance of Mendelssohn's *Athalie*, and a miscellaneous programme, in the Public Hall, with band and chorus of sixty performers. Mr. T. B. Mellor, Organist of Bakewell Parish Church, conducted, and Mr. Albert Mellor, Director of Music, Farnboro' School, presided at the organ. The solo vocalists were Miss Fannie Bristowe and Miss Fannie Lynn, R.A.M.; and Miss Frost and Miss Hey, two members of the Society. The music was rendered in a highly creditable manner, much of the success being due to the energy and judgment displayed by the Conductor.

**BRIDPORT.**—The first Concert of the newly formed Choral Association took place at the Drill Hall, on Wednesday, January 31, under the conductorship of Mr. J. Hopkins. A miscellaneous programme was well rendered. The solo vocalists were Miss Gill, Mrs. Spencer, Mr. Dunn, Mr. T. Matthews, Mr. Hopkins, Mr. W. Newberry and Mr. Palk.

**BURNLEY.**—A most interesting Lecture on the Violin was given on the 6th ult., by Mr. Crompton, a well-known violinist, who exhibited specimens of the instrument by the greatest makers, and also a violin-cello by Carlo Bergonzi. Mr. Crompton dwelt largely on the structure of the violin, which he described as one of those few things that had been brought to perfection. At the close of the lecture some movements from quartets of Haydn were performed.

**BURY ST. EDMUNDS.**—On Tuesday, January 30, an evening Concert and was given in the Athenaeum Hall, by Mr. E. A. Sydenham (Organist of St. James's Church), which was numerously attended. The vocalists were Miss Gould, the Rev. — Griffiths, Messrs. Salmon, Haines, Sydenham, Bevan, and Frederick Pattie; instrumentalists, Mrs. Henry, Dr. Henry, Mr. Pratt, and Mr. Geo. Pratt. The programme included several songs composed expressly for the occasion by the *beneficiaire*, which met with a good reception, as did also the same composer's part-song "Tel-el-Kebir," which was sung with great precision by the choir.

**CHELTONHAM.**—Mr. J. A. Matthews's Choral and Orchestral Society gave the last Concert for the season, in the Assembly Rooms, on Tuesday evening, the 13th ult., when Mendelssohn's *Liljah* was performed. The principal vocalists were Miss Julia Jones, Miss Emily Jones, Mr. Alfred Kenningham, and Mr. Montague Worlock; the Misses Neate, Bucknell, A. Martin and Mr. Twinning assisting in the quartets. Mr. Matthews conducted, and the band was led by Mr. E. G. Woodward.

**CHICHESTER.**—Mr. Seymour Kelly gave his Annual Concert, on January 31, before a crowded audience. The artists engaged were Miss Marian McKenzie, A.R.A.M., the Misses Fanny and Alice Osmond, Messrs. J. Wenham, Walker, C. E. Pillow, and S. Kelly, vocalists; Signor Bellizzi, solo flute; Mr. Ernest Fowler, solo piano; and Mr. Edward Bartlett, accompanist.

**CLAYTON-LE-MOORS.**—A Concert was given in the Mechanics' Institute, Pickup Street, on Monday evening, the 12th ult., under the auspices of the Clayton Foresters' Football Club. An excellent miscellaneous programme was well rendered by Miss Bessie Holt, Mr. M. Ingham, Mr. H. W. Varley, Mr. Alfred Sharples, and Mr. R. Moorhouse, vocalists; accompanist, Mr. W. T. Bleasdale.

**CLIFTON.**—Mr. W. Haydn Cox, Organist of the Parish Church, gave an Organ Recital at the Victoria Rooms, on Tuesday, the 6th ult., at a large meeting held there in connection with the church. The programme consisted of Organ Concerto No. 6, in B flat (Handel), Minuet and Trio from Symphony in G minor (Sir Sterndale Bennett), Adagio in D major (Smart), Andante in G (encored) (Baltist), Pastorale (Lefebure-Wely), and March from *Elv* (Costa).—On Thursday evening, the 8th ult., a vocal and instrumental Concert was given at the Alexandra Hall. The vocalists were Miss Marie Gane, Mrs. Cumberland, Mr. Bazeley, and Rev. F. Hichens; solo violin, Miss Nora Peaché. Piano-forte duets were excellently performed by the Misses Bird and Budgett. Several part-songs were given with good effect by a glee party. Miss Nora Peaché's violin solo and Miss Marie Gane's song received enthusiastic encores.

**DUNDEE.**—On Thursday evening, the 15th ult., the Chapelshade Musical Association gave its first Concert in the Kinnaird Hall, under the leadership of Mr. John Sim, Organist and Graduate of the Tonic Sol-fa Society. The soloists were good, and Mr. Sim proved himself a very efficient Conductor. In the choruses the tenors were a little weak, but on the whole the Concert went off admirably, and both choir and Conductor made a very successful *début*. The audience was a large one, and apparently much enjoyed the programme.

**DURHAM.**—A Concert, in aid of the County Hospital, was given on Tuesday evening, January 23, in the Town Hall, by Mr. Algernon Ashton. The feature of the Concert was the performance, by Mr. Ashton, of his own compositions, which were received with the warmest applause. Mr. Thorne also played successfully a gavotte by Dr. Arne. Miss Ashton and Mr. Borthwick were the solo vocalists, duets and trios being contributed by local amateurs.

**EXETER.**—A series of musical events of a most interesting description took place in the Victoria Hall, under the auspices of the Western Counties Musical Association, on Wednesday, January 31. In the afternoon four bands competed for two prizes of £10 and £5, it being stipulated that these contests should take place between orchestras from localities in the western counties in union with the Association. In the evening the contest was by choirs numbering from 12 to 24 voices, for prizes of £10 and £5, and an extra prize of £5 to the choir (not being first in the main contest) which successfully passed the test of singing one concerted piece at sight selected by the judge, conducted, and chord only given. Mr. George Riskey, Organist of Bristol Cathedral, was the adjudicator. The first prize was awarded to Mr. Russe, Conductor of the Tiverton Band, and the second to Mr. Moore, Conductor of the Exeter Band. The first prize for the choirs was awarded to Exeter, and the second to Tiverton, but the sight-singing of the other choirs was not sufficiently good for the extra prize to be awarded.

**GLOUCESTER.**—An excellent Concert was given at the Shire Hall, on the 1st ult., for the benefit of Mr. John Hunt, whose services in the cause of music are well known to all the residents of the city; and it is gratifying to record that the performance was attended by a large audience. The principal vocalists were Miss Kate Hardy, Miss Agnes Wilson, Miss Hilda Wilson, Mr. Hirwen Jones, and Mr. W. H. Brereton; the instrumentalists being Miss Annie Ward, a pupil of Mr. Carrouds—whose performance of two violin solos created a marked effect—and Mr. A. H. Brewer (organ). The part-music was effectively rendered by the Choral Society. Mr. Hunt conducted, and Mr. Brewer and Mr. F. Higgs in turn presided at the pianoforte, Master Mills lending assistance in the duet accompaniment to one chorus.—The second Concert for the season of the Choral Society, took place at the Shire Hall on the 20th ult., when Handel's *Messiah* was performed. The solos were sung by Miss De Fonblanque, Miss Winthrop, Miss Matthias, Mr. Fredericks and Mr. Brandon. Mr. J. Hunt conducted and Mr. C. L. Williams presided at the organ. There was a string band of about twenty-four performers, including several lady violinists, under the leadership of Mr. E. G. Woodward.

**GREENWICH.**—A Concert, in aid of Appleby's Cricket Club, was held in the Lecture Hall, on the 12th ult., which was very successful. The principal vocalists were Mrs. Lansell Sims, Miss F. Eliot, Messrs. A. Gover, E. Birdseye, T. J. Williams, A. W. Ballance, and Bernard Beard. Mrs. Forster contributed pianoforte solos, and Mr. Williams accompanied.

**GUILDFORD.**—On Tuesday, January 23, *St. Paul* was performed in the Western Hall. The soloists were Madame Worrell, Madame Jenny Pratt, Mr. Edward Levetus and Mr. T. Kempton, all of whom were highly successful. The choruses were well sung by the members of the Choral Society, under the conductorship of Mr. Tiltman; Mr. Rendle led the band and Mr. W. G. Eveleigh presided at the organ. On the following evening a miscellaneous Concert was given, which was well attended. The vocalists were Miss Berrie Stephens, Madame Pratt, Mr. Levetus and Mr. T. Kempton. Miss Payne presided at the pianoforte.

**HARTLEPOOL.**—A very good Concert was given in the Temperance Hall, on the 12th ult., the attraction being the engagement of M. Joseph Hollmann (Violoncellist to the King of the Netherlands). The other artists were Madame Shephard (vocalist) and several local amateurs. The programme, which was miscellaneous, was well rendered, the various items receiving the fullest appreciation. M. Hollmann's solos were Corelli's Preludio, Popper's Mazurka, a "Benedictus" of his own composition, with piano and harmonium accompaniment; "Moments Musicaux" (Schubert), encored; and "Arlequin" (Popper), all of which were received with the greatest enthusiasm. M. Hollmann was accompanied by Mrs. and Miss Trechmann; Mr. W. Cheesman accompanying the singer.

**HELSTON.**—Mr. T. J. Thuell's Annual Concert was given at the Guildhall on Tuesday, January 30. The Overture to *The Messiah* was well played by a full string band. Miss Laura Roskoug (a promising pupil), Miss M. Gard, Mr. Hendy, and Mr. Trestrail were the vocalists. Mr. G. W. Bishop led the band, and Mr. Thuell conducted.

**HIGH WYCOMBE.**—On the 4th ult., the Choral Association gave its second Concert of the season. The principal item in the programme was Dr. Stainer's *Daughter of Jairus*, which was warmly received. In the second part Webb's glee "Thy voice, O Harmony," Sterndale Bennett's "Come, live with me" and Blumenthal's "Night" were admirably sung. The Conductor, Mr. J. G. Wrigley, Mus. Bac. Oxon., played Chopin's Polonaise in C sharp minor, Schubert's Impromptu in A flat, and Meyer's study "La Fontaine"—the latter encored. At the next Concert Bennett's *May Queen* will be performed.

**HUNDESFIELD.**—The Concert of the Glee and Madrigal Society took place on the 13th ult. at the Town Hall, when an excellent selection was given, including "The Praise of Music" (Wesley), "Hushed in death" (Dr. Hiles), and part-songs by Mendelssohn, Macfarren, Hatton, Smart, &c. Solos were given with much success by Madame Georgina Burns, Miss England, Mr. H. Beaumont, Mr. H. Haigh, and Mr. Martin, the first-named lady being enthusiastically encored. Mr. Marshall conducted. It is to be regretted that, from lack of public support, this Concert will be the only one given by the Society this season.

**HUNTSHAM, DEVON.**—In this small village a series of Concerts has been given, the last of which took place in the latter part of January. These performances were organised and arranged by the "squire," Colonel Troyte, who is well known as an ardent supporter of the Western Counties' Musical Association, with the object of stimulating the people to an appreciation of a higher order of music than that usually given at penny readings and popular entertainments. At each of his Concerts he had a string quartet, with one or two wind instruments, the result has been excellent. The room was always crowded, and the audience listened with delight to movements of



Beethoven's Septuor, the Andante in Haydn's "Clock" Symphony, and several other classical works. At the end of the final Concert, Colonel Troyte was heartily congratulated by those who had assisted him in the great success that had attended his efforts.

**INVERNESS.**—The members of the Philharmonic Society gave their ninth Concert (the first of the current season) in the Music Hall on the 1st ult., when Haydn's "Winter" and Locke's *Macbeth* music were performed. The programme also included Haydn's Trio, No. 1, in G major, for piano, violin and violoncello; the "Ave Maria" and Vintage Song from Mendelssohn's unfinished Opera *Londre*; several songs, and Handel's Sonata in A, arranged by Fr. Hermann. The chorus numbered about seventy voices, and the orchestra fifteen instrumentalists. Mr. J. H. G. Money (Organist of St. Andrew's Cathedral) is the Conductor of the Society.

**IRVINE.**—The Burns Anniversary Concert took place on Friday evening, January 26, in the Institute Hall. The solo vocalists were Mrs. Deans, Mr. Adam Deans, and Mr. James Fleming. Mr. Hinchliffe accompanied, and Mr. Allen conducted. The choruses were sung by members of the Choral Union.

**LITTLEHAMPTON.**—A successful Concert was given in the Lecture Hall, on Tuesday, January 30, by the Musical Union. The first part of the programme comprised *Lauda Sion* and *God, Thou art great*. Part two was miscellaneous. The solo vocalists were Miss Bertha Moore, Miss Hills, Mr. J. Wenham Walker, and Mr. Seymour Kelly; piano, Mr. E. Bartlett; harmonium, Mr. J. W. D. Pillow. The band was ably conducted by Mr. C. E. Pillow.

**LIVERPOOL.**—Haydn's Passion Music was performed at St. Jude's Church, on the 14th ult., and will be continued every Wednesday during Lent. This work, rendered in a Liverpool church for the first time, was effectively sung by the Choir, maintained by K. W. Banner, Esq., an enthusiastic supporter of high class music, and trained by his efficient Choirmaster, Mr. J. L. Hughes. Mr. S. Claude Ridley was specially engaged to preside at the organ.

**LOUTH.**—Handel's *Messiah* was given in the Town Hall on Tuesday, the 6th ult., by the members of the Choral Society and a band of twenty performers. The solo vocalists were Mrs. Beilamy, Miss Eliza Thomas, Mrs. A. W. Holberry Haygar, and Mr. E. Jackson; leader, Mr. Hilton; trumpet, Mr. Alfred Robinson; pianoforte, Mrs. G. H. Porter; harmonium, Mr. G. H. Gregory, Mus. Bac, Oxon.; Conductor, Mr. G. H. Porter, Organist of the Parish Church.

**MAIDENHEAD.**—On the 5th ult. the Philharmonic Society gave its second Concert of the season. The programme consisted of a miscellaneous selection of sacred and secular music. The most important works were Dr. Garrett's Psalm "Just Judge of Heaven" (the solo well sung by Miss Cravino), Haydn's Motet "Insane et vite curae," and Beethoven's "Hallelujah" Chorus. The principal instrumental works were the variations from Beethoven's Kreutzer Sonata, finely played by Mr. J. G. Wrigley and Mr. J. S. Liddle. The former also performed Chopin's Nocturne in G, and the latter a Barcarole of his own composition and a Gavotte by Ries. Mr. J. G. Wrigley conducted. The last Concert of the season will be given on April 3, when Hillier's *Song of Victory* will be performed.

**MANCHESTER.**—On the 17th ult. M. De Jong gave a Concert, which was well attended. The vocalists were Miss Ella Lemmens, Miss Wilson, Messrs. H. Reeves and F. King, all of whom were well received. On the 22nd ult. selections from *Lothario*, and the Funeral March from *Siefried*, were given in commemoration of the death of the composer Wagner, at Mr. Hallé's Concert. The soloists were Miss Elliott and Mr. Hallé.

**MELBOURNE.**—At the third Concert of the Musical Festival, held in the Exhibition building, Mr. A. Plumptre's new Cantata, *Endymion*, was performed, and received with great favour. The solos were sung by Miss A. Rees, Miss R. Carandini, Mrs. Cutter, and Messrs. Beaumont and Verdi. Madame Tascas presided at the organ, Mr. Guenett at the pianoforte, and Mr. Plumptre conducted.

**MELBOURNE, DERBYSHIRE.**—On the 9th ult. Mr. A. D. Coieridge gave a lecture "On the Life and Times of Weber." The illustrations were rendered by a few members of the Glee and Madrigal Society, and were much appreciated. The lecturer was assisted in the concerted music by Miss Wadham, Miss Haines, and Mr. Wilson; Mrs. Wilson, as usual, presiding at the piano, and Mr. Wilson conducting.

**MELROSE.**—The members of the Musical Association gave their first Concert for the season in the Public Hall, on the 2nd ult., before a large audience. The first part of the programme consisted of Gade's *Eni-King's Daughter*, the soloists being Miss Mackenzie, Miss Isabella Lumgan, and Mr. James Bryce. The work was most creditably rendered, the chorus being remarkably well balanced. The second part was miscellaneous. Miss Rutherford accompanied on the pianoforte, and Mr. Walter Mitchell, F.C.O., was Conductor.

**MONTROSE.**—The members of the Harmonic Union gave their second Concert of the season, on January 30, in the Guild Hall, under the conductorship of Mr. Taylor. The programme was devoted to selections from the works of Burns. Mr. Taylor and Mr. Nichol were the vocalists, and Miss Taylor presided at the pianoforte with much care and judgment. The performance was in every respect highly successful.

**MOSSLEY, NEAR MANCHESTER.**—At the annual Demonstration in connection with the Liberal Club, held on January 31, in the Mechanics' Institute, a special feature of the proceedings was the admirable part-singing of the newly formed Mossley Glee Union, consisting of a double quartet of male voices. The rendering of the glees reflected the greatest credit upon the members, whose efforts were highly appreciated by a large audience.

**NEWARK.**—A Concert, under distinguished patronage, was given by Mr. Reay, Mus. Bac., in the Town Hall, on January 31. The principal pieces selected for performance were the "Autumn" and "Winter" of Haydn's *Seasons* (for the first time in Newark), the solos being taken by Miss Lavinia Rowbottom, Mr. E. Dunkerton, and Mr. E. Jackson.

The choruses were very fairly rendered by about fifty voices. Mr. Reay conducted, and Mr. Gregory, Mus. Bac., presided at the pianoforte. The second part of the programme was miscellaneous.

**NORTH TAWTON.**—Mr. G. J. E. Robertson, A.C.O., gave a very successful Concert in the Market Hall, on the 14th ult. The artists were Miss Gina Fitzgerald, Miss Frances Hamilton Smith (Silver Medalist and Prize Scholar of the Royal Academy), and Mr. Edwyn Friths, vocalists; Miss Helene de Lisle, violinist; and Mr. Robertson, solo pianoforte.

**OLDHAM.**—The Carl Rosa Opera Company has been performing at the Theatre Royal from the 12th to the 17th ult., with much success. Mr. J. Greaves continues his Monday Pianoforte Recitals. Solo vocalists, Messrs. Smith, Warburton, Hopkins, &c.

**PERTH.**—The members of the Musical Association gave their first Concert, on Tuesday evening, January 23, in the new Public Hall, under the conductorship of the Rev. D. J. Mackay, B.A., Canon and Precentor of St. Ninian's Cathedral. The programme consisted of Haydn's "Spring," the Overture to *Oberon* (arranged for four hands), and Weber's *Jubilee Cantata*. The soprano solos were well sung by Mrs. Cairn Cross, and Miss Ramsay. The accompanists were Mr. Wylie and Miss Steele.

**PIETERMARITZBURG, NATAL.**—The *Messiah* was given by the Philharmonic Society on December 23, the chorus and orchestra numbering over 100 performers. The conductorship of the Society has lately been accepted by Mr. J. C. Dunster, well known in London as a conductor of several choral societies. The choruses were given with admirable precision, and the soloists, all amateurs, proved themselves fully equal to the music. The success of this performance will probably do much to establish the Society as a permanent institution.

**RUGBY.**—An evening Concert, in aid of the Midland Counties Home for Incurables, was given at the Town Hall, on January 31, before a large audience. The vocalists were Mrs. Steele, Miss Gordon, Miss Buchanan, Miss Vickers, Miss E. Vickers, Miss Constance Herring, Mr. Sydney H. Beckley, Mr. G. Vickers, and the Rugby Amateur Choral Society. An excellent programme was provided, a Trio by Sterndale Bennett—well played by Miss Emily Lawrence (pianoforte), Herr Patterson (violin), and Mr. Donkin (violoncello)—being amongst the most attractive items in the selection. Mention must also be made of Miss Emily Lawrence's pianoforte solo, which was well rendered and warmly applauded.

**ST. LEONARDS.**—On Wednesday January 24, Haydn's Oratorio *The Creation* was performed at a special evensong in Christ Church. The choruses were well rendered under the direction of Mr. F. H. Hallett, Organist of St. John's Church, who supplied the place of Dr. Abram, absent from indisposition. The solo vocalists were Miss Julia Jones, who sang with great taste; Mr. Alfred Kenningham, who was highly successful in the music of Uriel; and Mr. Kempton, who made a most favourable impression on all present, his solos being listened to with breathless attention. Mr. Custard presided at the organ.

**SALISBURY.**—The members of the Vocal Union gave their first Concert of the season on January 29, in the Hamilton Hall, when Alfred R. Gaul's Cantata *Ruth* was performed with much success. The second part of the programme was miscellaneous. The soloists engaged were Miss Julia Jones, Misses Sutton and Wheeler, and Messrs. Haydn, Crick and Kealey, of the Cathedral Choir; Mrs. Gosslett played a harp solo, Miss Kate Harding and Mr. Arthur Luxton presided at the pianoforte and organ, and Mr. John M. Hayden conducted. The Concert was a great success. The first Popular Concert of the Amateur Orchestral Society was given in the Assembly Rooms on Monday, the 5th ult., and was highly successful. The band, numbering fifty performers, played the *Tannhäuser* March, Barnett's "Ebbing Tide," Watson's Gigue in G, Haydn's Symphony No. 4, Himes' "Danse des Paysans," Overture to *Zauberflöte*, &c., each piece being capitally rendered. Miss Clara Wollaston was the vocalist, and created a marked impression by her artistic singing. Solos were given by Mr. T. Wells (soprano), Mr. T. J. Mansfield (concertina), and Miss Margaret Hussey (violoncello). Mr. Augustus Aylward conducted. Miss Aylward's Concerts of Chamber Music were resumed on Tuesday, the 13th ult., when the programme was of unusual excellence and interest, the works chosen for performance being all by Beethoven, and including the "Kreutzer" Sonata and the Septet and Quintet in E flat for pianoforte and wind instruments. Miss Aylward was assisted by Messrs. G. Horton, Lazarus, T. E. Mann and J. Winterbottom. The "Kreutzer" Sonata was excellently played by Miss Aylward and Mr. A. Burnett. The Concert concluded with the Septet. Mr. Burnett again taking the violin, Mr. W. H. Hill the viola, Mr. Trust the violoncello, and Mr. Augustus Aylward the double-bass—the clarinet, horn, and bassoon parts being played by Mr. Lazarus, Mr. T. E. Mann, and Mr. J. Winterbottom.

**SELKIRK.**—The members of the Choral Union gave a performance of *The Messiah* in the Volunteer Hall, on Thursday evening, the 8th ult. The solos were well sung by Mrs. Shepherd, Miss Walkie, Mr. Banks, and Mr. John Tulloch. Mr. G. R. Colledge presided at the pianoforte, Mr. W. R. Morris at the harmonium, and Mr. Walter Mitchell conducted. The choruses were, on the whole, most creditably rendered.

**SUTTON.**—On Tuesday evening, the 6th ult., a new organ, by Bevington and Son, of London, just erected in Christ Church, was opened by Dr. C. J. Frost, who gave an excellent Recital to a crowded and appreciative congregation. The programme included pieces by Gigout, Saint-Saëns, C. E. Stephens, Smart, Krebs, Chipp, and Guilman.

**WARMINGHAM.**—The Choral Society gave its annual Concert on the 5th ult., at the Bleack Memorial Hall, before a large audience. The following were the principal vocalists: Mrs. Jeans, R.A.M., Miss Smith, Mr. Toone, Mr. Neat, and Mr. J. Greenland. The band and chorus numbered about fifty performers. The programme included Niels Gade's Cantata, *Spring's Message*, and compositions by Gounod, Bishop, Marzials, &c. Mr. F. W. King, Organist of Christ Church, conducted.

**WATFORD.**—A successful Concert was given by the Choral Union at the Corn Exchange on the 3th ult. Sullivan's Cantata, *The Martyr of Antioch*, was the work selected for performance, the principal vocalists being Miss Brooks, Miss Barker, Mr. T. Hartley and Mr. Charles Healey. The choruses were exceedingly well rendered, and the solos—especially those allotted to Miss Brooks, the soprano—received every justice. Mr. Henry Baumer conducted with much ability.

**WELLINGTON, N.Z.**—At St. Paul's Cathedral Church, on December 6, Spohr's Oratorio *The Last Judgment* was sung as the anthem at a special Advent Service. On December 21 a Christmas performance of *The Messiah*, with full orchestra and chorus of nearly 100 performers, was also given in the same church, under the direction of Mr. Robert Parker, who played between the parts of the Oratorio Handel's Organ Concerto No. 2, with orchestral accompaniment. On December 15 the Harmonic Club opened its fourth season with an excellent performance of Mendelssohn's *Alhambra* and Barnett's *Building of the Ship*. The hall was densely crowded by an attentive audience. The orchestra was led by Mr. Isherwood, and the Concert was under the direction of Mr. R. Parker.

**WOODBURIDGE.**—On Tuesday evening the 6th ult., the first Concert of the Choral Society was given in the Lecture Hall, under the conductorship of Mr. E. J. Wareham, Organist of the Parish Church. The first part of the programme was miscellaneous, and the second consisted of Van Bree's cantata *St. Cecilia's Day*. The solo vocalists were Miss Julia Jones and Mr. G. King Smith; solo violin, Mr. T. R. Francis; solo violoncello, Mr. Price. Mr. Wareham contributed a pianoforte solo, Mr. Cullingford led the band, Miss A. Rouse presided at the pianoforte, and Miss Cullingford at the organ.

**WORCESTER.**—The first Concert, or Members' Night, of the Musical Society took place on Thursday, January 26, at the Public Hall. The programme was miscellaneous, the principal item being Macfarren's Cantata *May Day*. The band gave a good rendering of Sullivan's dance music from *The Tempest*, and the Overtures to *Figaro*, *Merry Wives of Windsor*, and a Concert Overture, "A day in the fields," composed by the Honorary Conductor, Mr. H. W. Wareing. Vocal solos were contributed by Miss G. Barnitt, Miss Walsh, and Mr. J. W. Stoye. The third and last of Mr. Spark's Concerts for the present season was held at the Public Hall on Wednesday evening, January 31, and was in every respect highly successful. The vocalists were Madame Trebelli, Miss De Fonblanque, Mr. Frank Boyle, and Signor Ghiberti; solo violin, M. Ovide Musin; solo pianoforte and Conductor, Mr. Wilhelm Ganz.

**WOLVERHAMPTON.**—The third Subscription Concert of the Festival Choral Society was given at the Agricultural Hall on January 31. The programme was miscellaneous, the idea in its arrangement being obviously to distribute the pieces selected as evenly as possible amongst the three great musical departments of band, chorus, and solo vocalists. The orchestral works—Beethoven's Symphony No. 2, in D, and Rossini's Overture to *William Tell*—were excellently rendered by the band; and a feature in the Concert was the performance of Mendelssohn's Pianoforte Concerto in D minor, by Dr. Heap, which elicited warm applause. The principal vocalists were Miss Orridge and Mr. Joseph Maas, both of whom won enthusiastic marks of approbation in all their pieces. Amongst other notable items in the selection was Dr. Heap's Cantata, *The Voice of Spring*, which was excellently sung by the Choir and well received. The Concert was ably conducted by Dr. Heap.

**ORGAN APPOINTMENTS.**—Mr. John Brook, Organist and Choirmaster to St. Stephen's Church, Copley, Halifax; Mr. Sidney Hall, to Holy Trinity Church, Stalybridge; Mr. James M. Preston, Organist and Choirmaster to Brunswick Place Chapel, Newcastle-on-Tyne; Mr. J. F. Brewer, to the Catholic Church, Farm Street, Berkeley Square.

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"The Cantata of 'Jason' is not only his most pretentious, but also his most successful, work. Its bright, melodious numbers will, in all probability, soon become popular. 'Jason' is described as a dramatic Cantata for solo voices, chorus, and orchestra. It is exceedingly clever in construction, and the orchestration is peculiarly picturesque in places."

## DAILY CHRONICLE.

"'Jason' is a composition characterised by vivid imagination, grace, and power, and it marks a further advance upon the road on which Mr. Mackenzie has already made such satisfactory progress. The Cantata left a great impression upon the audience, and the composer was heartily greeted at the conclusion from all parts of the hall."

## ATHENÆUM.

"We regret that our space will not allow us to analyse 'Jason' in detail. Mr. Mackenzie's style, though not free from signs of the influence of Schumann and Wagner, shows considerable individuality; of direct reminiscences there are very few. Among the best portions of his new work are the vigorous and spirited opening chorus, broken by a charming tenor solo; the chorus, 'See, the All-father approves from above'; the following intermezzo for orchestra, entitled 'On the Waters,' a lovely instrumental picture of which any living composer might be proud; Medea's *scena*; the duet between herself and Jason; the chorus of armed men; and the whole *finale*."

## WEEKLY DISPATCH.

"It may be premature to express so decided an opinion, but I am inclined to think 'Jason' is the finest Cantata ever penned by an English composer. It is not only scholarly in a high sense, but is written with a freedom of resource and a command over the various forms of expression not often equalled. The choruses are splendid, the melodies generally striking and unconventional, and the orchestration is exceedingly rich and varied."

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